

RI 13 1958
MAILED 1-10
NEW YORK
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30 ROCKEFELLER PLAZA
NEW YORK 20 N.Y.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



"Heard a couple of
Storz Stations
this trip. Never a
dull moment."

"Understand there's
never a dull moment
for advertisers,
either."

In any of these 4 important markets . . . every time's
a good time with the first place Storz Station

MINNEAPOLIS-ST. PAUL . . . WDGY is first . . . All-day average. Proof: Pulse. See Blair or General Manager Jack Thayer.

KANSAS CITY . . . WHB is first . . . All-day. Proof: Metro Pulse, Nielsen, Trendex, Hooper, Area Nielsen, Pulse. All-day average as high as 48.5% (Nielsen). See Blair or General Manager George W. Armstrong.

NEW ORLEANS . . . WTIX is first . . . All-day. Proof: Hooper (29.2%—twice the rating of the next two stations combined) . . . Pulse. See Adam Young or General Manager Fred Berthelson.

MIAMI . . . WQAM is first . . . All-day. Proof: Hooper (37.0%) . . . Pulse (1st 410 of 432 1/4 hours) . . . Southern Florida Area Pulse . . . Trendex. See Blair . . . or General Manager Jack Sandler.

STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING
1042. PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY ADAM YOUNG INC.

HOW CAN RADIO BEAT 1957?

Buyers look for more growth in '58, but to do it they feel industry must provide better research, sounder promotion, streamlined selling, showmanship

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Dutch Masters tries imagery transfer in tv

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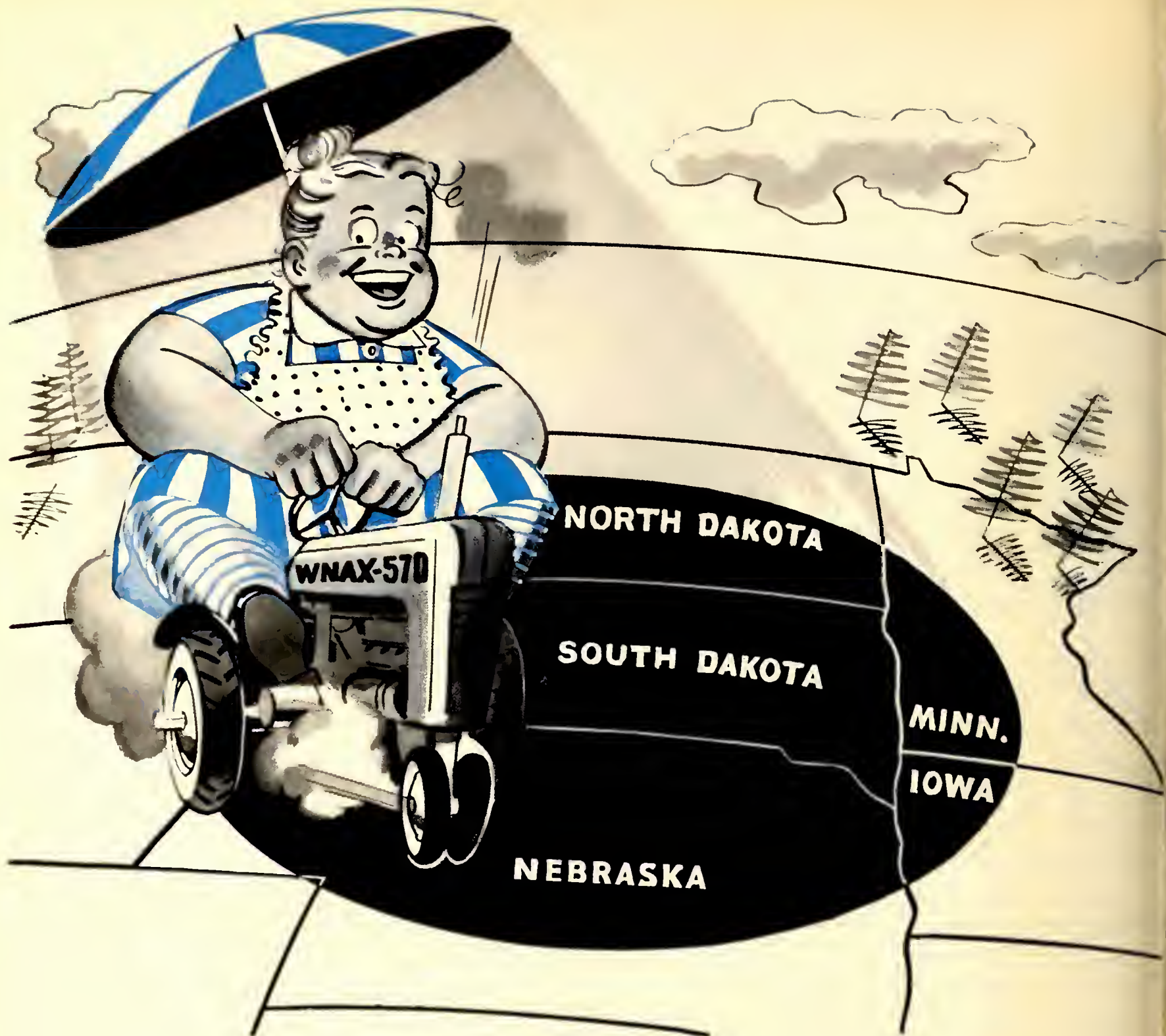
Jack Cunningham's challenge to Madison Avenue

Page 39

How much tv does a spot dollar buy?

Page 43

DIGEST ON PAGE 2



"SELLING BIG AGGIE LAND"

An important new film, coming to your city soon

Umbrella coverage is just one facet of the fabulous WNAX story. You'll find out about the tremendous buying power of the WNAX listener—spendable income of \$3,012,164,000 in '56; the Gross Farm Income—3rd in the nation; the outstanding loyalty of BIG Aggie listeners in 175 counties in 5 states to *their* station, WNAX.

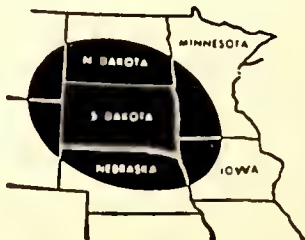
This sound and color film has played to SRO audiences in New York and Chicago and will be coming to these cities soon—

| | |
|---------------|-------------|
| MINNEAPOLIS | ST. LOUIS |
| DETROIT | OMAHA |
| KANSAS CITY | DES MOINES |
| CEDAR RAPIDS | DALLAS |
| SAN FRANCISCO | LOS ANGELES |

If a showing isn't indicated for your city, arrange for a special showing with your Katz representative. "Selling Big Aggie Land" is a must for any time buyer interested in selling a rich market of 600,000-plus families.



BIG AGGIE LAND



WNAX-570

CBS RADIO

YANKTON, S. D.—SIOUX CITY, IA.
A Peoples Broadcasting Corporation Station.



for the

FOURTH

CONSECUTIVE

PULSE

PERIOD*

Philadelphia's Great Station



*PULSE—MARCH THRU OCTOBER

REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York, Chicago, Los Angeles, San Francisco, Boston*

SPONSOR • 18 JANUARY 1958

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Can radio beat 1957?**
- 33** Air media men see stepped-up activity for 1958. Improvement areas: More research of out-of-home audience, spot; better station promotion
- The 'arty' sell—and to men at that!**
- 36** Here's how Dutch Masters uses spot tv to reach our wealthiest one-sex market—15 million cigar smokers who spend almost \$600 million a year
- Jack Cunningham's challenge to Madison Ave.**
- 39** C&W's John P. Cunningham, who recently blew the whistle on tv's creeping mediocrity, amplifies his original thoughts on the Boredom Factor
- How much tv does a spot dollar buy?**
- 42** CBS TV Spot Sales research has just come up with a new slide rule for buyers that gives a quick estimate on coverage by market groups
- This year the axe drops fast**
- 45** Seven of 40 new net tv shows dropped. While fraction of total programmed hours, casualties are twice as many as last season at this time

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In Upcoming Issues

How can tv beat 1957?

An analysis based on the recommendations of buyers: pricing, sales technique, new business tips. Counterpart to radio story in this issue

Polaroid dares—

To use live commercials to sell its picture-in-a-minute camera. It bets the camera won't fail, the commercial personality won't jiggle, and that viewers will believe the sales message. Sales? Up 51% in 1957 over 1956

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ALWAYS the CHAMP!

The November 1957 ARB Metropolitan Survey of Des Moines' 3-station market shows that WHO-TV is first in 243 of all 466 quarter hours from Sign-on to Sign-off, Sunday through Saturday.

We are far from "Survey happy," and despite our ARB leadership, we *still say* that NO survey can really describe the tremendous *audience impact* of WHO-TV.

Advertisers who have known the WHO operation over the years know that decades of highest integrity, public service and *better programming* all add up to RESULTS you can obtain *only* on WHO-TV.

**DES MOINES METROPOLITAN AREA SURVEY
AMERICAN RESEARCH BUREAU
NOVEMBER 20-26, 1957**

| | Number of First-Place Quarter Hours | Percentages of First Place Quarter Hours |
|-------------|---|--|
| WHO-TV | 243 | 52% |
| Station "K" | 158 | 34% |
| Station "W" | 57 | 12% |
| Ties | 8 | 2% |

NOTE: At least TWO stations were on the air for all 466 quarter hours reported.



WHO-TV is part of Central Broadcasting Company, which also owns and operates **WHO Radio**, Des Moines; **WOC-TV**, Davenport



Peters, Griffin, Woodward, Inc., *National Representatives*

WHO-TV

Channel 13 • Des Moines

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

92.6%*

OF ALL
TV HOMES
IN THE

WILMINGTON-
PHILADELPHIA
AREA

ARE WITHIN
VUE
OF CHANNEL 12's
NEW TOWER

WVUE
TV
CHANNEL 12
WILMINGTON • PHILADELPHIA

*Trendex Survey, backed by Storer Engineering Co. Survey
Call Lew Johnson, Sales Manager,
Philadelphia, LOcust 8-2262—or
your nearest Katz Agency office
—for the best buys in VUE!



NEWSMAKER of the week

On Tuesday noon, admen got the real low-down on one of 1957's most controversial subjects — the General Foods-Bristol-Myers "lend-lease" operation in spot tv announcements. Before the RTES weekly seminar in New York, David P. Crane, B&B vice president in charge of media, told how and why his department took the step it did last summer.

The newsmaker: Dave Crane, 42-year-old vice president at Benton & Bowles, is a firm believer in flexibility of media. "Television is too young a medium to fall prey to those who prefer rigidity and safety of status quo to the needs of flexibility," he told the RTES audience. "Spot television can prosper to the degree that it makes itself attractive, more attractive than other media. The increasing cost of local television makes it imperative that flexibility be offered in many forms."

It was this need for flexibility that caused Crane and his staff to set up the General Foods-Bristol-Myers "package." The package consists of some 700 I.D.'s in 104 markets. General Foods occupies 31 weeks and Bristol-Myers takes over 21 in this 52-week operation that ranges from 30 announcements per week in Los Angeles to as few as three in smaller markets. The plan was not launched without some criticism within the industry. Some charged it created undesirable precedents, others that it was a monopoly of availabilities.



Dave Crane

Crane contends B&B created no precedent—that precedent was already established for shared positioning by network broadcasting and magazines. And in spot tv, he said, "both announcements and local programs have been sold on an alternating week basis." As for the monopoly charge, he points out that many other clients have larger schedules in "prime hours" while reps report they are by no means sold out on I.D. avails between 7:30 and 10:30 p.m. "Monopoly," Crane said, "is a feeble word when supply exceeds demand."

About 10 years of Crane's life as an adman was spent in his native state, Minnesota, where he was ad manager for Hormel Co., Austin, and later an account exec for BBDO in Minneapolis. It was as an a. e. that he came to B&B seven years ago. Three years ago he took over media, but also does account work for Johnson's Wax. In his years at B&B he has seen the agency prosper (in 1957, a total of 22 clients accounted for a billing of \$93 million of which \$55 million goes into broadcast media) and outgrow the 444 Madison Ave. address where it had been since it began in 1929. Last month, B&B moved to 666 Fifth Avenue, a brand new building where it occupies 137,300 sq. ft. of floor space from the 12th through 17th floors, with almost a whole floor given to tv production.



WFBG-TV is dominant in 15 Central Pennsylvania counties—the only area where it competes alone for the audience with the Johnstown station. Proof from Central Pennsylvania Trendex—the most complete rating study ever made in the area: WFBG-TV delivers 24.2% MORE audience, sign-on to sign-off, seven days a week. Only CBS station covering the area from Pittsburgh to Harrisburg, WFBG-TV also carries the best of ABC including "American Bandstand," the nation's number ONE daytime TV program. Call Blair-TV today for rates and availabilities.

Sources: Trendex, December 1957/15-County Central
Pennsylvania Trendex, December, 1957



WFBG-TV

ALTOONA-JOHNSTOWN, PA.

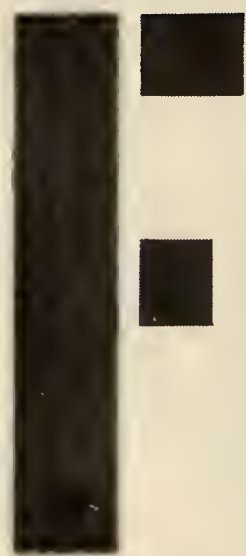
Channel 10

ABC-TV • CBS-TV

Represented by BLAIR-TV

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / **WNEF-AM • FM • TV**, Binghamton, N.Y. / **WHGB-AM**, Harrisburg, Pa.
WFBG-AM • TV, Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV**, Hartford-New Haven, Conn. / **WLBR-TV**, Lebanon-Lancaster, Pa.
 Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

you
get
greater



with

SPOT-TV...

THE **BASIC**

KOB-TV Albuquerque
WSB-TV Atlanta
KERO-TV Bakersfield
WBAL-TV Baltimore
WGN-TV Chicago
WFAA-TV Dallas
WTVD Durham-Raleigh
WICU-TV Erie

WNEM-TV . . . Flint-Bay City
WANE-TV Fort Wayne
KPRC-TV Houston
WHTN-TV Huntington-
Charleston
KARK-TV Little Rock
KCOP Los Angeles
WPST-TV Miami

WISN-TV Milwaukee
KSTP-TV Minneapolis-
St. Paul
WSM-TV Nashville
WTAR-TV Norfolk
KMTV Omaha
WTVH Peoria
WJAR-TV Providence

KCRA-TV Sacramento
WOAI-TV San Antonio
KFMB-TV San Diego
KTBS-TV Shreveport
WNDU-TV South Bend-Elkhart
KREM-TV Spokane
KOTV Tulsa
KARD-TV Wichita



ADVERTISING MEDIUM!

With SPOT, you can pick key time periods in all time zones...reach mystery fans, comedy fans, western fans—as many diverse groups as you please, as often as you please. Because of these, and other great advantages, you really get results when you buy SPOT.

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

New York • Chicago • Atlanta • Boston • Detroit • Los Angeles • San Francisco • St. Louis



**YOUR
PERSONAL
SALESMEN...**

*the 917,320
TV sets in*

SELLvania

AMERICA'S 10th TV MARKET

SELLvanians believe in television — and in the things television sells. They respond quickly, buy readily. Your sales message is always effective when presented in SELLvania to . . .

- 3½ million people
- 1,015,655 families
- \$6¼ billion annual income
- \$3¾ billion annual retail sales

CHANNEL 8 MULTI-CITY MARKET



WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

18 JANUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

More and more sponsors are dreaming up a question that tv sooner or later will have to tackle firmly. This is the puzzler:

"I have no complaints about cost-per-thousand. But what sort of identification do I get? Does the audience really know who foots the bill?"

In part, this query stems from the pattern of program partnerships on network tv shows; in part it may be the natural belief that a medium producing such vast numbers of listeners surely must be producing a certain amount of waste.

At any rate, this week the trade was growing identification-conscious. And it's the advertiser in the non-package goods fields who is most concerned.

Most knowledgeable admen think the best way to crack this nut is the creation of more distinctive commercials.

As these experts see it, the broad similarity of programs and multiplicity of co-sponsorships has shifted the identification burden to the message.

Observed one of them to SPONSOR-SCOPE this week: "The commercials are beginning to look and sound more alike than the programs. All of which contributes to the blurring effect on the viewer's memory."

To marketing experts, this problem of sponsor identification is in a premium position because of these hazardous possibilities:

- Advertising is given the same assembling-line approach as the production of the product.
- The tendency to copy what's been successful for a competitor instead of creating a distinctive, individualized program.

Bates is firming up a tv spot campaign for American Sugar Refining that will involve an expenditure of around \$1,200,000.

It will be a daytime schedule and center on the company's Domino brand.

Most of the money ordinarily would have gone into the print media.

The December Florida cold snap which hit the citrus crop hard had repercussions on Madison Avenue this week.

The Florida Citrus Commission, through B&B, pulled out of Today and asked CBS TV for relief from commitments on Edge of Night, I've Got a Secret, and the Garry Moore morning show.

The commission had apportioned half of its \$4-million budget for network tv.

It's rare for a major agency to disclose a dollar-by-dollar breakdown of its air media expenditures for the year.

Here's one from Benton & Bowles for 1957, showing a total of \$56.4 million for tv-radio—representing 60.6% of the agency's total billings (\$93 million):

| WHERE SPENT | TV | RADIO |
|--------------|--------------|-------------|
| Spot time | \$16,825,330 | \$1,679,282 |
| Network time | 20,849,013 | 828,499 |
| Production | 15,951,620 | 289,363 |
| TOTAL | \$53,625,963 | \$2,797,144 |

The bulk of network radio business came through six agencies in 1957.

As tabulated by CBS and NBC, in particular, they alphabetically comprise:

(1) Ted Bates; (2) BBDO; (3) Campbell-Ewald; (4) K&E; (5) Y&R; and (6) JWT.

Both CBS and NBC Radio rate JWT as No. 1 among their big spenders.

Even agencies for the best-selling auto lines are keeping their fingers crossed about the budget outlook.

The reason: Sometimes the corporate powers, faced with poor sales in the company's other lines, deem a general cutback expedient.

As of now, the car agencies sitting prettiest are the ones whose tv commitments carry through next fall.

By that time the expected economic pickup should be in effect.

Blair this week was putting the finishing touches on what it describes as a novel approach to daytime tv saturation.

Dubbed Purse-suasion, the spot announcement concept will encompass these facets:

- A sizeable package of announcements per week over 13 weeks.
- Scheduling the announcements on a rotation basis to reach a maximum accumulative audience over the stretch.

S. C. Johnson has adopted the stratagem of moving in and out of daytime network tv.

The buy on NBC TV: Four quarter-hours a day on four different days during January and February. Four different shows will be used per day.

Under the four-brand vertical rate the cost is \$14,000 per quarter-hour, time and talent.

This may be the year in radio for the program with the offbeat idea.

BBDO, at least has a hunch in that direction. Hence it's now scouting around for a list of such shows that might fit in with the needs of certain of the agency's radio prospects.

For instance: Among the items that U. S. Steel manufactures is garden tools; so the agency thinks there's a pretty good dark horse for the account in a CBS Radio green-thumbers' show called Garden Gate.

If you're handy at inventing symbols, note this:

Film syndicators would be mighty grateful for a term to differentiate them from the fellows in the business of selling spot announcements.

What's got to be a touchy problem is this:

Many an unsophisticated advertiser has a tendency to associate a syndication pitch with a spot announcement campaign.

Linking the term "selective markets" to syndication doesn't help much. The spot announcement fraternity has been using that term for years.

You can expect ripples from this public relations problem to show up one of these days in tv advertising.

GE and other giant industrial corporations are embarking on a crash program to determine:

1) Whether the American public holds big industry responsible for the lag in the missiles race, and

2) How such an impression can be met and overcome.

A psychological corporation is putting the finishing touches on a questionnaire that will be used as the opening gambit.

What Libby-Owens-Ford is trying to work out with its fellow sponsors of *Perry Mason* (CBS TV) could lead to a new sponsorship pattern for hour shows for the 1958-59 season.

L-O-F's agency, F&S&R, has asked the agencies on the Purex and Bristol-Myers account to see whether their clients might change the participation formula to this effect:

- Purex would be sponsoring two full hours a month, instead of a half-hour every week.

- And L-O-F and B-M would be the major sponsors of a full hour each the other two weeks of the month, instead of a half hour each on alternate weeks.

F&S&R's main objective: Eliminate the chain break announcements in the middle of the show, and thereby gain a better sponsor identification.

Here's how the commercials would be divided during the course of four weeks:

| WEEK OF THE MONTH | PUREX | L-O-F | BRISTOL-MYERS |
|-------------------|-------|-------|---------------|
| First | 4 | 1 | 1 |
| Second | 2 | 3 | 1 |
| Third | 4 | 1 | 1 |
| Fourth | 2 | 1 | 3 |
| TOTAL | 12 | 6 | 6 |

In making a pitch for a cosmetic account this week one of the tv networks disclosed that 3 million working women tune in regularly on daytime programming.

That's about one out of six regular daytime viewers.

The 3 million are either on part-time jobs, work on night shifts or are temporarily out of work.

Reps and tv station management showed apprehension this week over the import over P&G's new plan for computing discounts.

Under this proposal P&G would have the privilege of reviewing each spot contract on termination date and deciding which of the station's discount plans it preferred.

The sellers' concern has prompted these questions:

- 1) Will P&G now insist on the right to include multiple products in saturation packages and thereby dilute the intent of such packages?

- 2) How long will it take a station to know what it actually derives from a P&G contract?

- 3) Will P&G's plan eventually force stations to reevaluate their entire pricing structure?

To question No. 1, Compton offers this answer: If the saturation plan is clearly labeled for a single product, P&G will abide by the policy.

But, adds Compton, if P&G should discover that Lever Bros. had gotten a favored discount for concentrating 260 announcements into a single month — and P&G had used 500 announcements over a year — P&G will argue that it is entitled to the same discount as Lever.

The grounds: P&G should not be penalized just because it stretches its advertising over 52 weeks. (See 11 January SPONSOR-SCOPE for other implications of this discount tangle.)

Food advertisers are still buying their nighttime network tv at a sound average cost-per-thousand.

As estimated by SPONSOR-SCOPE, the CPMPCM for December averaged out at \$3.10 for the 16 food accounts on the networks that month.

The calculation, based on time and program costs, comes out as:

American Dairy, \$3.00; Best Foods, \$3.85; Borden, \$3.80; Campbell Soup, \$2.70; Carnation, \$3.30; Derby Foods, 3.60; General Foods, \$2.30; General Mills, \$2.50; Kellogg, \$3.40; Kraft, \$3.50; National Biscuit, \$2.30; Nestle, \$2.60; Pillsbury, \$3.85; and Quaker Oats, \$3.95. (See 25 January SPONSOR-SCOPE for rundown of drug-toiletries CPMPCM.)

Official Washington and newspaper readers certainly found out this week how the CBS TV affiliates feel about pay-tv and the FCC Network Study report.

The affiliates meeting in Washington captured not only the Washington spotlight but newspaper front pages all over.

In taking its stand against pay-tv and the Barrow report on the politicians' own home ground, the network came off with this unprecedented coup:

- The dinner CBS TV gave to its affiliates was attended by 993 Representatives and their wives and 80 Senators and their wives.

Another angle that made this meeting different:

The press was invited, and most of the sessions were open to it.

(See WRAP-UP, page 59, and WASHINGTON WEEK, page 75, for more details.)

MGM-TV, Inc., has found it necessary to expand the scope of its operations.

With sales prospects for its feature library showing saturation, MGM's sights are now on:

- Stepping up its film commercial business in Hollywood.
- Expanding sales efforts in the network market. Six pilots are planned for the 1958-59 selling season.
- Packaging its shorts (the MGM Comedy Theatre, for example).

(Coming 1 February will be a SPONSOR special section, Tv Film Marketing: 1958, dealing with the outlook and planning of film distributors.)

CBS Radio is making moves to buck NBC Radio's heavy news spread throughout the weekend.

CBS this week was developing more five-minute news programs that will boost the week-end total to 26. Chevrolet already is underwriting 12.

The 14 newcomers will be available to advertisers on a major-minor basis.

Parliament will likely swing into spot radio after the present saturation tv campaign in up to 80 markets (introducing the new filter) has run its course.

The emphasis in scheduling the current tv spots in the evening and late night areas. B&B is the agency.

Another indication of radio's mounting appeal as a summer medium: NBC Radio has the SRO sign up on all Monitor five-minute comedy segments for the hot months.

Agencies were told this week that the only thing available on Monitor in summer are minute announcements.

Take this from Madison Avenue marketers: The spreading domination of brand sales by chainstores and discount houses is stacking the blue chips in advertising's favor this year.

Regardless of the sales graph, the fight for brand identification through the hard pre-sell will mount through 1958, because the big volume outlets make it so.

The old-line sales manager may bewail the fact that his routine customers won't like it, but the marketing director will gear his strategy to this:

The chainstore operator—who stocks 5,000 items and upward—is concerned with his return per-square-foot of shelf or floor space and looks to the manufacturer to stimulate demand for the brands occupying his valuable space.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 56; News and Idea Wrap-Up, page 59; Washington Week, page 76; SPONSOR Hears, page 78; and Tv and Radio Newsmakers, page 84.



ALEXANDER POPE
on resultful television advertising

'Tis not a lip, or eye, we beauty call,
But the joint force and full result of all.
(An Essay on Criticism)

KPRC-TV, HOUSTON



CASE HISTORY—DRIVE-INS



"Your KBIG Is As Big A Value As Our Glorified Hamburger!"

WHEN SCOTS MANAGEMENT CORPORATION finished locating the tenth in its chain of Self-Service Drive-Ins at high-traffic spots on Los Angeles' far-flung arteries in the spring of 1957, the next step was selection of one advertising medium giving strong coverage for all 10.

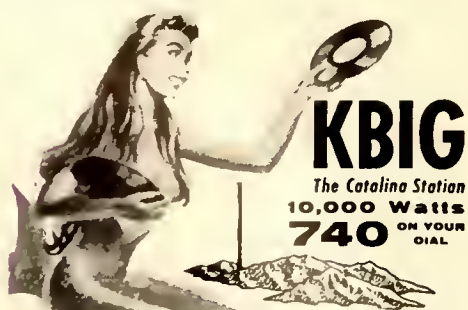
ON ADVICE OF BECKMAN-KOBLITZ, INC. advertising agency, Scots gave the assignment to radio; specifically, to the 740 high-traffic spot on the radio dial filled by the Catalina Station, KBIG.

"SCOTS MESSAGE, 'where they glorify the 19¢ hamburger,' obviously reached the desired audience" testify agency partners Milt Beckman and Eddie Koblitz.

"100,000 HAMBURGERS were sold during the three-day annual 10-cent sale... plus countless French fries and soft drinks. At the regular 19¢ price, Scots sells 6 million hamburgers a year... 3 million malts... 500,000 pounds of potatoes.

"COVERAGE IN THE RIGHT places, plus friend-making programs and action-creating air personalities, makes KBIG as big a value as the 19¢ hamburger!"

Your KBIG or Weed contact has a handy file of case histories in other categories to help you judge Southern California radio.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLlywood 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Eileen Barry, Grey Advertising Agency, New York, says that "there are still nationally advertised brands which have never used tv, or use it sporadically. When they do become interested, the primary objective is to 'test' the market keyed to the product. Doing the planning and buying for such a test brings into focus the varied aspects of agency operations. I've found these experiences very rewarding: to get involved on a small, measurable basis in marketing, research, and buying, then see sales results, and—if you are very lucky—the expansion of the product to one that is nationally advertised." Eileen points out that on most scale campaigns, the buyer's time is taken up in buying, but in a test, the buyer gets the chance to study the multiple phases of advertising being brought together. "Some of the excitement comes from the great need for secrecy. Recently, we had to change test markets and start all over when our client's competitor went all out with his advertising in the market, thus distorting the client's test results."



Ed Jennings, Hicks & Greist, Inc., New York, says that "while some members of the television industry are busy publicizing the advent of subliminal commercials—which, to the average member of the Great American Public, seems to be a fiendishly Big Brother device to warp men's minds—others are loudly decrying the imminent

arrival of pay-tv to the extent that viewers hear more about this new entertainment medium from the interests that oppose it than from those which promote it. Meanwhile, the viewer who turns to free tv for entertainment is confronted with such a plethora of Westerns, quiz shows and pap, illegitimately descended from one or two worthwhile members of each species, that he welcomes with open arms anything breaking the monotony.



Perhaps this explains the upsurge of movie attendance and nighttime radio audiences, making it likely that pay-tv would be widely accepted. Let's hope that the programing interests will soon resign their attempts to jump on successful bandwagons and, instead, risk the creation of new ideas before the tv audience seeks some new love."

COOK COUNTY MOBILE HOMES

CHICAGO - STAR - TERRA CRUISE - PAN-AMERICAN - KOZY-NATIONAL
INSURANCE - ACCESSORIES - FURNISHINGS

October 1, 1957

Mr. Rudi Neubauer
NBC-WMAQ
Merchandise Mart
Chicago, Illinois

Dear Rudi:

Concerning our current broadcast on WMAQ, Monday thru Saturday, 11:05 to 11:15 PM, I am pleased to report that Jim Mills is doing an excellent sales job for us.

As you know, radio has been our only means of advertising for the past six years and during that time we have grown from a very small organization selling just a few trailers a month to the largest mobile home dealer in the world with a 1956 sales report of way over a million dollars in volume and the sales of more than a thousand mobile homes.

Our association with WMAQ has been more than gratifying. Within the last few months there has been a definite uptrend in our sales. I firmly believe this is due to the nature of your audience as well as your clear channel coverage. We have been getting people into Cook County Mobile Homes from cities and towns to buy mobile homes that were never reached before.

We are also happy to report that the mail response on the Jim Mills Show has been a little short of phenomenal. In fact, we had so many requests for a book that we published about mobile homes that it was necessary to call the printer and re-order.

We find it a great pleasure doing business with WMAQ and hope our relationship with you and Mr. Mills will continue for a long time.

Sincerely,

Joseph L. Antonucci
JOSEPH L. ANTONUCCI
President

SUCCESS STORIES

WMAQ

CHICAGO

SOLD BY NBC SPOT SALES

KOSI outstrips 'em all
in Denver!



Hooper and Pulse Agree - KOSI no. 1 station 6 am - 6 pm

KOSI has captured Denver's buying public! This new twist in radio has shattered the stilted precedent set by old-fashioned stations! KOSI's new era of new ideas is reflected in Pulse ratings of 5.1 average per quarter hour 6 am-6 pm . . . the undisputed No. 1 station overall! Hooper shows KOSI outstripping sixteen competitors with a 22 overall average. No wonder KOSI dominates Denver . . . It's time to see your Petry Man!

KOSI - 5,000 watts
Denver is KOSI-land

It's
WGVM
Greenville, Miss.
#1 Nielsen -
#1 Hooper
Call Ed Devney

SEE PETRY FOR KOSI, Denver
and KOBV, San Francisco's No. 1 station
overall in Hooper, Pulse, & Nielsen!

MID-AMERICA BROADCASTING CO.



49th and
Madison

Maypo memos

Your article on the Maypo commercials in the December 14 edition was informative and interesting throughout. However, I would have also liked a photo and story about the actual creator—who apparently is John Hubley—and his son who does the boy's voice.

All too often, it seems to me, the person who actually does the initial creative diggings on such great things goes relatively unnoticed.

Frank Knight, *vice president*
Richard A. Foley Adv. Agency
Philadelphia, Pa.

Now that the excitement of the holidays has somewhat subsided, I should like to extend to you my sincere thanks and heartiest congratulations for the article, "The Maypo Marketing Miracle."

It was an extremely exciting thing for us and, judging by the number of comments I had from friends in the advertising world, it was interesting to a good many of your readers.

Edward G. Gerbic
v.p., sales, Heublein, Inc.,
Hartford, Conn.

Audience builders

Thanks and congratulations to SPONSOR Executive Editor Miles David and writer Hal Medén on the fine reporting job in the story entitled "Are Your Salesmen Audience Builders?" in the December 7th issue of SPONSOR.

The excellent job being done by Nationwide in merchandising their Mama series is worthy of careful study by every sponsor of a television program. It seems strange that today when ratings have assumed such tremendous importance to sponsors of television programs that agencies and advertisers give so little attention to the proper merchandising of a program.

The value of proper merchandising has been demonstrated so often that there can no longer be any serious question of its impact in building audiences and sales and yet the proper merchandising of television shows

WBEN-TV
11:30
THEATRE
nightly

the
best spots
for
YOUR
spot

WBEN-TV
MATINEE
PLAYHOUSE

1:00 — 1:45 pm
Mon. thru Fri.

When budget is the consideration, consider this: "Your TV Dollars Count for More on Channel 4." This has been the buy-word in Buffalo since 1948 when WBEN-TV first pioneered television in Western New York.

And if picking spots for a spot-campaign is your current concern, "spot" judgment again dictates WBEN-TV, particularly in our two top-movie programs. Both enjoy the highest popularity in their respective time slots. Women — and plenty of them — enjoy our MATINEE PLAYHOUSE. Adults — and plenty of them — make it a point to see our 11:30 Theatre.

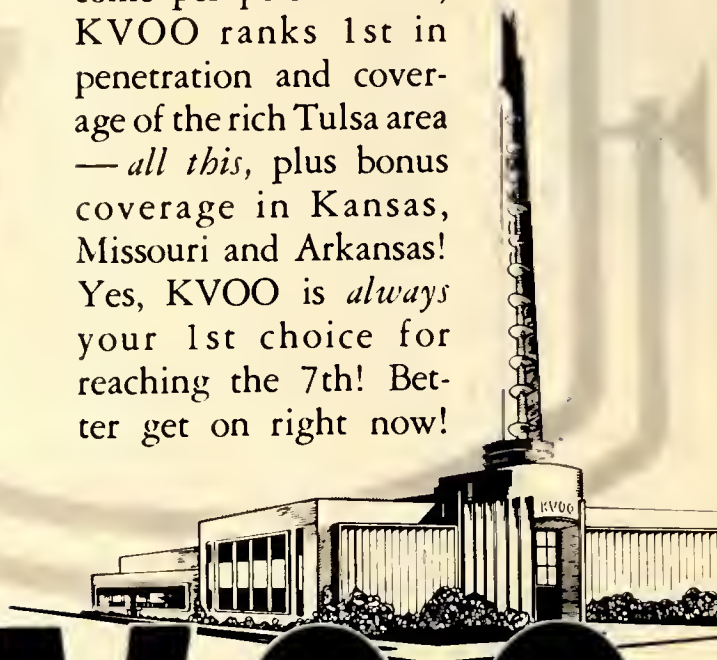
There's a good spot for you on these "good buys" in Buffalo. HARRINGTON, RIGHTER and PARSONS, our national representatives, will be Johnny-on-the-spot when you call them for details.

WBEN-TV ch. **4**
CBS in Buffalo

pioneer station of Western New York



Tulsa ranks 7th in the nation in spendable income per person. And, KVOO ranks 1st in penetration and coverage of the rich Tulsa area — *all this*, plus bonus coverage in Kansas, Missouri and Arkansas! Yes, KVOO is *always* your 1st choice for reaching the 7th! Better get on right now!



KVOO

The only station covering all of Oklahoma's No. 1 Market

Broadcast Center • 37th & Peoria

HAROLD C. STUART
President

GUSTAV BRANDBORG
Vice Pres. & Gen. Mgr.

Represented by EDWARD PETRY & CO.



1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC
"The Voice of Oklahoma"

49th & MADISON *continued . . .*

among the vast majority of sponsors continues at a relatively low level.

I sincerely feel that articles such as the Nationwide merchandising story make a very real contribution toward the education of program sponsors in this very important aspect of building television advertising into a successful sales vehicle.

Fred J. Mahlstedt
dir. of operations & prod.
CBS TV Film Sales, Inc.

A reply to Joe Csida

We are one of the independents who did *not* write to you when you did your piece on the Plough stations. We thought it was a good column even though at WWDC we have some different ideas about programing than does Harold Krelstein.

So that should give us the privilege of commenting on your piece in the December 28 issue about network-affiliates.

I think the CBS study was a very smart move, but to me the results just aren't believable.

Some of us who have been independents for many years have long been aware that people listen either for information or because radio is a "friend." So, here at WWDC, we have concentrated on those two factors.

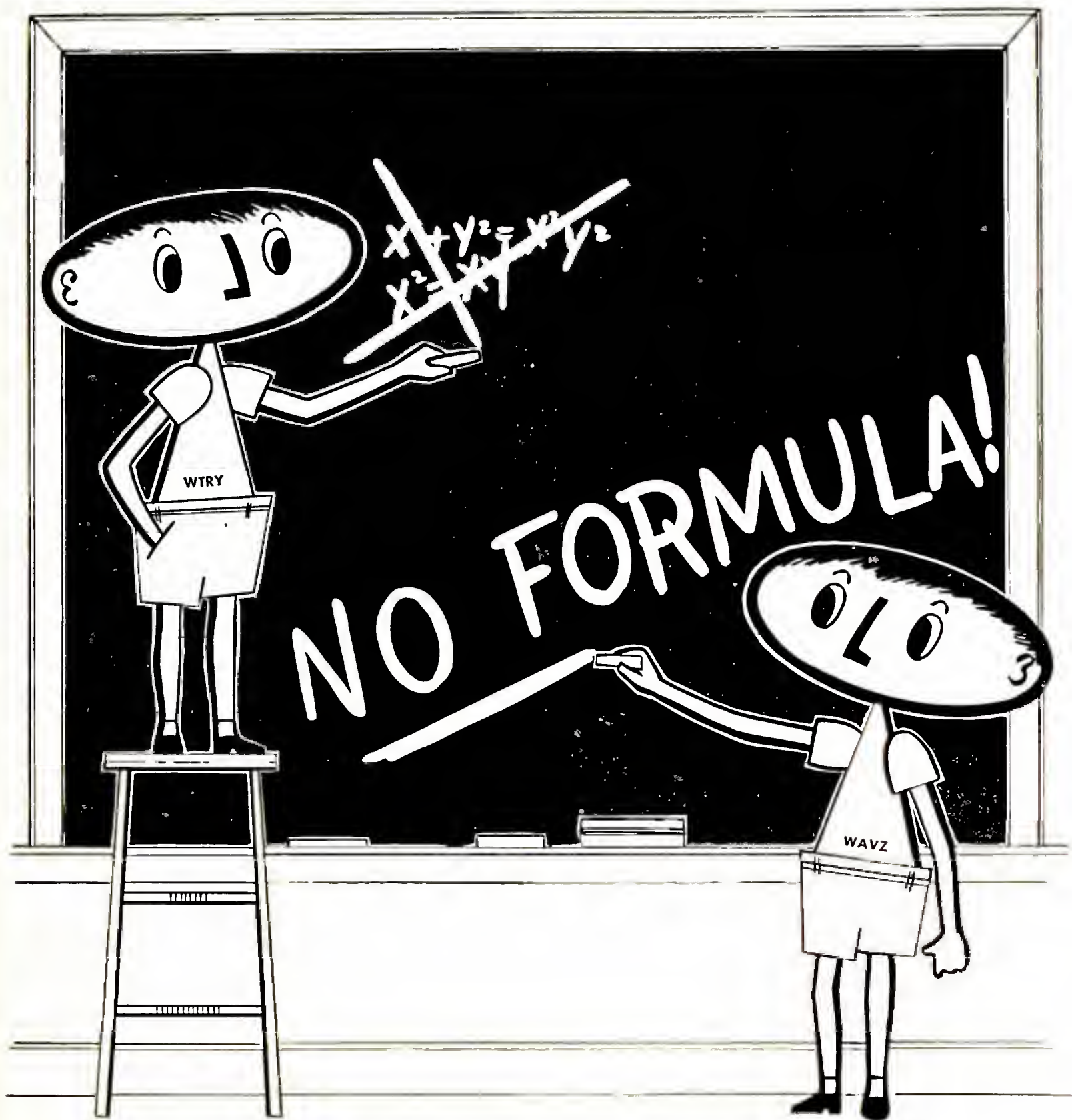
We have had the same personalities on the air for years. One of them, Art Brown, has been doing a morning show at WWDC for eight years. In every time period he is either first or second in town. His basic format is not too different from competition but he is one of the friendliest, most personable fellows on radio anywhere.

One of radio's great appeals is to people who are lonely. Loneliness reaches its peak in the wee, small hours of the morning and many a time our all-night man, Nat Wright, has, by telephone, talked individuals out of committing suicide.

As for information, we defy any network-affiliate to compare with us on such matters as local news, road information, local weather, continuous time signals, etc.

In short, when an advertiser buys a good independent, at least our type of independent, he buys large audiences at a reasonable cost-per-1,000 and he gets people who have faith in the station they listen to.

Ben Strouse, *president*
WWDC, Inc., Washington



Just Good Radio . . .

geared to the specific tastes, needs, and interests of each community

Representatives: **WTRY**
John Blair & Co.

WAVZ
National: Hollingbery Co.
New England: Kettell-Carter



ALBANY, SCHENECTADY, TROY, NEW YORK
NEW HAVEN, CONN.

Daniel W. Kops, President • Richard J. Monahan, Vice President and National Advertising Manager



ask any Oklahoma housewife

... about the vital part WKY-TV plays in her shopping! She'll tell you that WKY-TV has been her buying guide for years, and a pantry check will prove it. You'll find most of her brand-name items have been advertised on WKY-TV!

WKY-TV enjoys the loyalty and trust of housewives to a degree almost unbelievable to anyone who has not been to Oklahoma. This is reflected in both retail sales and in a remarkable coverage and rating story. Ask your Katz man!

WKY-TV OKLAHOMA CITY

NBC Channel 4

THE WKY TELEVISION SYSTEM, INC.

WKY OKLAHOMA CITY

WTVT TAMPA - ST. PETERSBURG

WSFA-TV MONTGOMERY

Pioneering
Color TV

Represented by the Katz Agency



great in '58... with your own top-rated
mca tv film syndication program!



**THE
ROSEMARY CLOONEY
SHOW**

starring
Rosemary Clooney
Musical Variety
39 half hours



STATE TROOPER

starring
Rod Cameron
Mystery-Adventure
78 half hours



**HOLLYWOOD
STAR PLAYHOUSE**
Famous Hollywood Stars
Drama
over 400 half hours



**DR. HUDSON'S
SECRET
JOURNAL**

starring
John Howard
Drama
78 half hours



SOLDIERS OF FORTUNE

starring
**John Russell
and Chick Chandler**
Adventure
52 half hours



CRUSADER

starring
Brian Keith
Drama
52 half hours

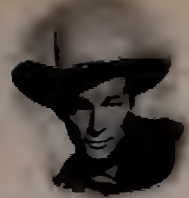
FRONT
ing
Foster
na
hours



**THE
RAY MILLAND
SHOW**
starring
Ray Milland
Comedy
76 half hours



Western Features
starring
ROY ROGERS
67 hour-long features



HEART OF THE CITY
with
Pat McVey, Jane Nigh
Drama
91 half hours



CITY DETECTIVE
starring
Rod Cameron
Mystery
65 half hours



IF YOU HAD A MILLION
with
Marvin Miller
Drama
39 half hours



**MAN BEHIND
THE
BADGE**
starring
Charles Bickford
Drama
40 half hours



Western Features
starring
GENE AUTRY
41 hour-long features



HEADLINE
starring
Mark Stevens
Drama
39 half hours



OFF BAKE
starring
Alan Hale, Jr. and Randy Stuart
Drama
26 half hours



GUY LOMBARDO
and his Royal Canadians
Musical Variety
78 half hours



FEDERAL MEN
with
Walter Greaza
Drama
90 half hours



ADVENTURES OF KIT CARSON
starring
Bill Williams
Western
104 half hours



**MAYOR
OF
THE TOWN**
starring
Thomas Mitchell
39 half hours



PLAYHOUSE 15"
Drama
78 quarter hour



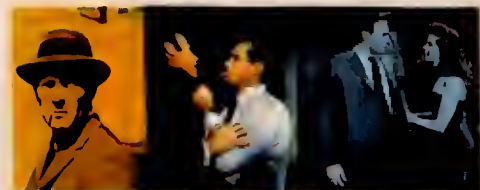
'58's NEWEST...
'58's GREATEST!

MICKEY SPILLANE'S
MIKE HAMMER STARRING
DARREN MCGAVIN

in 39 all-new half-hour
mystery dramas...
available only to regional
and local advertisers



America's fastest-selling mystery writer comes to television — and you're the winner! Mickey Spillane fans number over 50,000,000. His books — best-sellers all — have already sold over 28,000,000 copies. Now Spillane's unique brand of fast and tough action has been translated into a great new television thriller. Act fast... be tough... get MICKEY SPILLANE'S MIKE HAMMER in your market today!



your own big-time star...your own hit show...

your own choice of markets...all yours with

mca tv

distributors of the highest-rated film series

in America...all made expressly for you, the
regional and local advertiser!

be great in '58 with America's No. 1 distributor
of television film programs...three-time winner
of the television industry's highest award for
“service to stations, agencies and advertisers”
(The Billboard Annual All-Industry Poll)

mca tv

For availabilities, prices and private screening,
write, wire, phone your MCA TV film syndication
representative in

| | | |
|-------------------------|---|------------------|
| NEW YORK..... | 598 Madison Avenue..... | Plaza 9-7500 |
| BEVERLY HILLS..... | 9370 Santa Monica Blvd..... | Crestview 4-7711 |
| ATLANTA..... | 515 Glenn Bldg..... | Jackson 4-5846 |
| CHARLOTTE, N. C..... | 106 N. Caldwell St., P.O. Box 1503..... | Franklin 7-5360 |
| CHICAGO..... | 430 North Michigan Ave..... | Delaware 7-1100 |
| CINCINNATI..... | 426 Transportation Bldg..... | Parkway 1-1144 |
| CLEVELAND..... | 1172 Union Commerce Bldg..... | Cherry 1-6010 |
| DALLAS..... | 2311 Cedar Springs..... | Riverside 7-7536 |
| DETROIT..... | 15037 W. Eight Mile Rd..... | Broadway 3-8690 |
| KANSAS CITY 15, MO..... | 6014 W. 76 Terrace..... | Niagara 2-2064 |
| MINNEAPOLIS..... | 1048 Northwestern Bank Building..... | Federal 3-5552 |
| NEW ORLEANS..... | 504 Delta Bldg..... | Express 2087 |
| PITTSBURGH..... | 530 Sixth Avenue..... | Grant 1-9995 |
| SAN FRANCISCO..... | 105 Montgomery St..... | Douglas 2-4368 |
| SEATTLE..... | 101 Jones Bldg..... | Mutual 4567 |
| ST. LOUIS..... | 303 Gill Avenue, Kirkwood 22..... | Taylor 1-0974 |
| TORONTO..... | 180 University Avenue, Toronto 1, Ontario..... | Empire 3-4031 |
| LONDON..... | 139 Piccadilly, London, W.1 England..... | Mayfair 7211 |
| PARIS..... | 49 bis Avenue Hoche, Paris 8me France..... | Wagram 92-41 |
| ROME..... | 11 Via Tevere..... | 860809 |
| MUNICH..... | G.m.b.H. Maximilianstrasse 44..... | 295863 |
| BERLIN..... | G.m.b.H. Ebereschentallee 15, Charlottenburg 9..... | 944915 |

Women's week

Memo from the agency receptionist: An agency receptionist may know more about the goings-on than top executives of the shop. As one of Compton's veteran receptionists puts it, "If you want to keep it a secret, don't discuss it in the reception room."

The gal who sits behind the desk in the agency reception room has no trouble recognizing the following types:

1. *The "watchdog."* He's the man who comes in and sits and sits and listens. Sometimes he covers the listening by leafing through magazines. Usually he tells the receptionist, "Don't announce me yet." When a man does that, an experienced receptionist will engage him in a friendly, impersonal conversation until the conversation he's listening to is finished.

2. *The "Guess who?" or "Don't you remember me?" type:* He's the man with the ego, but he puts the receptionist on the spot. After all, hundreds of people come in to an agency every day. A good receptionist, there's no doubt, does have to be a one-woman welcoming committee, but there's a limit to her memory too.

3. *The appraiser.* He stands outside the reception room (jotting down names from the door), then asks the receptionist, "How long has Mr. So-and-So been with the agency?" When he's got all the information he wants about the man, he leaves, only to return sometime later and ask for Mr. So-and-So.

4. *"Personal" caller.* He's the man who says, "Tell Mr. Smith that Mr. Jones is here to see him. It's personal." Nine times out of ten he turns out to be an insurance or stock salesman.

5. *Media reps.* "They're the receptionist's joy. They tell their name and affiliation. They know whom they want to see. And while they're waiting, they're usually cheerful, and chat pleasantly with you. In fact, I can usually spot the tv/radio reps. They always talk and they never look at the magazines."

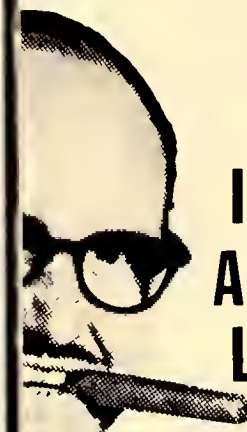
Experts agree that agencies are well advised to choose receptionists carefully and train them in agency etiquette. The first impression of the agency's stature and personnel is the one made by the gal behind the reception desk.

Fashion crocus: Adwomen got an eyeful of what's new and what's what in feminine fashions for spring, summer and resort wear at the recent joint RTES-AWRT annual luncheon held last week at the Hotel Roosevelt. The show was produced and narrated by New York fashion authority Eleanor Lambert, with the cooperation of the International Silk Association, U. S. A.

Presiding at a head table loaded with luminaries of the fashion world were John Daly, vice president of ABC TV and president of RTES, and Edythe Fern Melrose of WXYZ, Detroit, president of AWRT.

Amusing sidelight was a satirical skit on men's fashions engineered by television and radio's Bob and Ray. (Male vs. female again, girls! But it's nice to know they're so interested.)

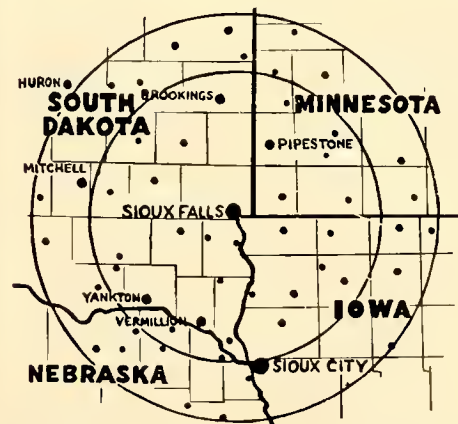
JOE FLOYD GIVES YOU THE
LOWDOWN ON MEDIA
PREFERENCES IN KEL-O-LAND...



IF THEY
AIN'T
LOOKIN'

THEY'RE
LISTENIN'!

Sure, they've got big picture tubes in KEL-O-LAND. But when their eyes are resting, their ears are tuned to the big radio voice KELO, a vital selling force in the 4-state KEL-O-LAND market. To get KEL-O-LAND's ear, just call the KELO rep near you. Joe Floyd and his 105-man crew will give your commercial the kind of attention that spells immediate returns.



KEL-O-LANDS
BIG RADIO VOICE

BEAMED FROM THE MIRACLE
1,032 FT. TOWER
13,600-WATT POWER EQV.



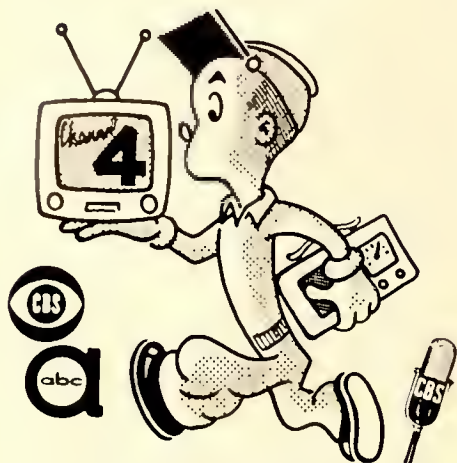
SIOUX FALLS, S. D.

JOE FLOYD, President
Evans Nord, Gen. Mgr.
Larry Bentson, V. P.

Ask H-R about KEL-O-LAND!

In Minneapolis it's Bulmer & Johnson, Inc.

"The Little Guy with the Big Following"

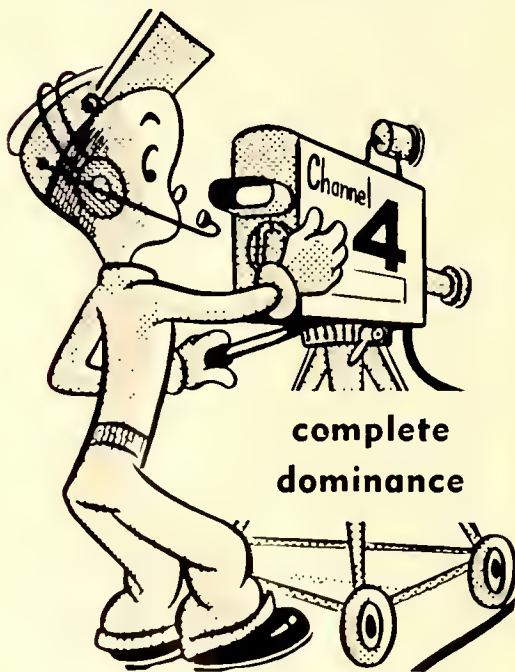


"Wee ReBeL"

WRBL

AM — FM — TV

COLUMBUS, GEORGIA



WRBL-TV

- Coverage
- Promotion
- Ratings
- Renewals
- Local Acceptance
- Local Programing
- Public Service

CALL HOLLINGBERY CO.

Agency ad libs

Tv's fight for the 1958-59 ad dollar

Many of these efforts ago I took occasion to describe the hazards of television and the gamble upon which an advertiser embarks when entering the medium. This was, of course, intended to be helpful to tv. The only tangible results I achieved as far as I know were that W. C. Richardson, advertising eastern manager of a somewhat national magazine called *Life*, saw fit to equip some of his salesmen with reprints of my remarks. To what nefarious purposes these gentlemen used them, I can't imagine.



It is with the same naiveté that I compose another piece on the seamy side of tv. Perhaps these comments will be picked up by purveyors of match covers and table tents but I must take this chance since the subject of today's Tight Money and how it will affect our electronic art-form is of considerable moment.

You don't have to be a heavy drinker to hear discussions on every side about things looking tough for 1958. Though most manufacturers are expecting a satisfactory year, few seem to be in a mood to ladle out advertising dollars with philanthropic abandon. Hence the fall season in television will, I believe, see the tightest budgets it has yet faced.

Network tv must guarantee audience

If you need tangible evidences of this, let me refer you to the availability *right now* of a goodly number of good *high rating* network programs from which the present sponsors are looking for relief. I said "good" shows—and I mean just that. Excellent vehicles with track records in black and white for anyone who can fathom a Nielsen pocketpiece to verify. In fact, some are in the top 10!

Of course, this is a tough time of year to find anyone with enough money lying around loose to permit the picking up of a network television show. Nevertheless, the situation does indicate a problem that will still be with us in April when buying decisions for the 1958-59 tv season are made. Which brings me to this point:

Unless network television is able to find a way of providing exposure on an *audience-assured* as well as *short-term* basis, it is going to forfeit new millions of dollars to other media. This has always been the case but it is doubly true at a time when advertising managers are worried about what lies ahead and thus won't make the commitments which television has long forced them into.

I realize that some network programing does allow short-term flexibilities but these are generally in fringe time. I refer to network television which gives a sponsor an insertion, or two, or three, delivering with reasonable assurance exposure to his advertisement of a pre-determined number of people. If this sounds unreasonable



HERE- Take Our PULSE!

**STRONG
and STEADY
24 HOURS
A DAY**

The Healthiest Ratings in Omaha...

HOOPER

Nov.-Dec. 1957
8 A.M.-10 P.M.
43.2 share

PULSE

Nov. 1957
8 A.M.-6 P.M.
23.0 share

TRENDEX

Dec. 1957
8 A.M.-6 P.M.
40.8 share

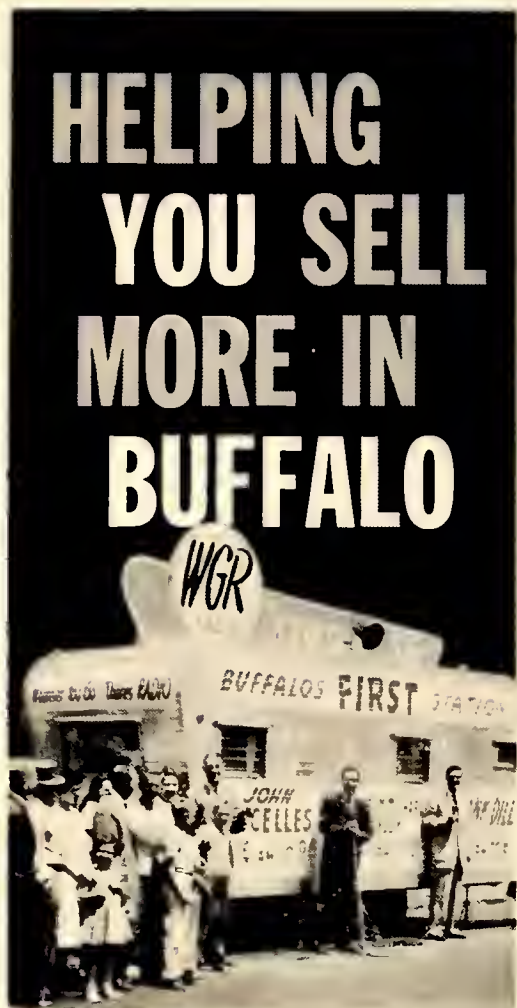
All Put KOIL in the Winners' Circle!

KOIL

**Avery-
Knodel
Rep.**

A Vital Force in Selling Today's Omaha
with more than twice as many listeners as any other station

DON W. BORDEN—PRESIDENT



WGR Radio's mobile STUDIO 55 travels each week to a different high-traffic location — a super market, a County Fair, etc.

WGR D.J.'s John Lascelles, Warren Kelly and Frank Dill broadcast live from STUDIO 55, attract thousands with their personal appearances and contests. Thousands of passing cars see the trailer and the crowds, instantly turn on their radios.

Over a million cars and a million homes in this \$4 billion market. WGR covers the New York State Thruway too, from Ohio to Syracuse, with a loud, clear signal. Add our Canadian coverage and you've got a combination that can't be beat!

ABC Affiliate, Represented by Peters, Griffin, Woodward

**BUY
WGR
RADIO**

BUFFALO'S FIRST STATION

T SYMBOL OF SERVICE
T A TRANSCONTINENT STATION
C WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WSVA Radio, WSVA-TV, Harrisonburg

to those who hawk for the flicker-and-revolver medium, let me remind them that magazines and newspapers have been disbursing this type of advertising comfort to ad managers for decades. And, furthermore, it isn't unreasonable.

New short-haul policy needed

I was talking to Ollie Treyz, top man at ABC TV, the other day about this and he made the astute comment it is about time that networks started to offer advertisers top-drawer availabilities on a short-haul basis. It may be that ABC, which made such terrific strides in circulation last year, will be the first to do it. What would be necessary, Ollie said, are enough short-commitments to justify the network embarking on the program.

By announcing to the trade *now* this *policy innovation*, a network makes it clear that the slots offered to advertisers are not Distress Merchandise. Nor would this in any way obviate the need for the wholly owned, long-commitment half-hour and one-hour opus. This is just one other avenue for television to go down to get hold of budget dollars.

It is possible that if networks were to make a number of spot positions available on an in-and-out basis, the local stations might scream that spot-money is being diverted from their coffers. However, in prime time, the network caliber of program would help justify this. Also the same number of station breaks and I.D.'s would still be available for local distribution as there are now. In addition, the budget required to take on even *one* network spot is such that there would still be untold numbers of local, regional and even national advertisers ready, willing and able to buy the local time slots.

Inflexibility can divert dollars

The inflexibility of present network programing causes in its wake an inflexibility of network buying which is today's biggest problem. A 52-week buy (weekly or alternate-weekly) and the amount of money that must be earmarked for such a purchase causes every thinking and fearing man to pause. In times like these it's a long enough pause to divert the dollars into other media.

Unless the economics of film (especially) which now require long-term contracts including summer reruns are revised, television will be harder to sell than ever. As for programing in 1958-59, who's going to gamble on the show-type when he's already running petrified? So where will the great new ideas be aired? To paraphrase Bert Williams. "Nowhere!"

Letters to Bob Foreman are welcome

Do you always agree with what Bob Foreman says in Agency ad libs? Both Bob and the editors of SPONSOR will be happy to receive and print your comments. Address them to Bob Foreman, c/o SPONSOR, 40 E. 49th, New York 17, New York

Famous on the Georgia Scene



CHICKAMAUGA NATIONAL PARK contains more than 1800 markers, tablets, monuments and artillery pieces memorializing the Battle of Chickamauga. Also famous on the Georgia scene is WAGA-TV, the state's leading television station. Its extensive coverage and consistently high ARB and Pulse ratings make it your best television buy in the Southeast's No. 1 market. Up-to-the-minute statistics and market data are included in a new WAGAland brochure—write for your copy.



STORER BROADCASTING COMPANY SALES OFFICES
NEW YORK—625 Madison Ave. • CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

Represented Nationally by THE KATZ AGENCY, Inc.



New Word from New Orleans!

WTIX now enjoys 29.2% of the daytime radio audience. (7 a.m.-6 p.m., Mon.-Fri., November-December Hooper.)

And then, there's Pulse:

WTIX is first in 433 quarter-hours, tied for first in 22, second in only 48 and third in only 1 . . . of a total of 504 quarter hours.

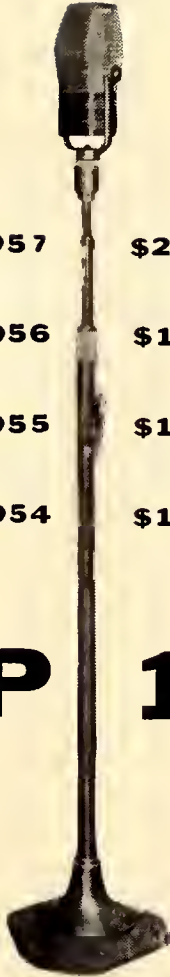
So whether you go by Hooper or Pulse . . . you've got yourself the dominant New Orleans station . . . when you buy WTIX.

Chat with Adam Young . . . or WTIX General Manager Fred Berthelson

WTIX *first . . . and getting firster in 11 station* **NEW ORLEANS**

**STORZ
STATIONS**
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY *Minneapolis St. Paul*
REPRESENTED BY JOHN BLAIR & CO.
WHB *Kansas City*
REPRESENTED BY JOHN BLAIR & CO.
WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.



| | |
|-------------|-----------------------|
| 1957 | \$200,000,000* |
| 1956 | \$149,500,000 |
| 1955 | \$120,393,000 |
| 1954 | \$120,168,000 |

CAN RADIO TOP 1957?

Clients are bullish on network and spot radio. Reps foresee 10% rise over boom year 1957. Here are ways to pull in new clients now making media plans

This year radio can have its biggest boom since the arrival of tv," says Y&R media director Pete Levathes.

If the first few weeks of 1958 are an indication, conditions are ripe. Reps surveyed by SPONSOR in New York this week talk of at least 10% growth over 1957's estimated \$200 million spot radio volume. The SRA, whose 1956 forecast came within 2.8% of the FCC report on 1956 volume, also predicts a 10% growth in 1958.

Surprisingly, buyers of both network and spot radio are even

more bullish. They report:

- Several major network radio buys will be announced by the end of this month.
- More clients are emphasizing spot radio plans in their 1958 media strategy meetings. But reps feel that it will be spring before the campaigns now being discussed get on the air.
- Radio, network and spot both, has been getting more media planning time at top air billings agencies than at any period since pre-tv. A number of agencies are reevaluating media in the light

of 1958 client needs. McCann, Y&R and BBDO, for instance, already see greater radio activity than at this time last year.

• And agencies are adding more radio specialists like Ed Fleri, new spot radio coordinator at BBDO.

Tighter ad money and competitive market conditions are driving a lot of advertisers to radio's door. But if the sellers of the medium want them to knock and come in, they'll have to know what clients and agencies are after. Here are some of the big needs:

*Figures are from FCC except 1957 which is SRA estimate. Only spot radio is included since there is no industry source of network radio data. At 1957's end SPONSOR estimated network radio billing at about \$90 million. Up by at least 20% over 1956 period.



Have the sellers caught up with their own

medium? They're underestimating value of on-air

talent and programing, claim some buyers

Put time in modern packages:

When admen talk spot radio today, they're talking big frequency—20 to 100-plus announcements a week per market. Eventually, this has to mean greater spill-over into non-prime daytime and nighttime.

"Interest in nighttime radio is going up," says Y&R's Ray Jones. "And it can increase through the year with good programing, salesmanship and revamped packages."

These new packages will have to contain maximum number of advertising impressions per dollar in 1958 to attract clients with medium-size budgets—and they're the ones who are considering radio as their prime medium in many markets.

Modern time packaging does not necessarily have to reach the "family audience" all at one time. Clients are looking at the cumulative, over-all effect of the campaign today. And they'll pay for reaching just segments of this total "family audience"—if the price is right.

SPONSOR found too that agency men looking toward spring campaigns this year are seeking *additional incentives*. A number of saturation advertisers go in for two- to eight-week flurries to solve specific problems and then pull out. Longer-term merchandising support from stations and better discounts to long-term clients may counteract this trend.

Don't be afraid to boost rates but . . . Agency men are recommending caution about price boosts; but they anticipate a rising trend by mid-year. Their views are split about the effect of such increases. Some fear that blanket rate boosts may diminish radio's price advantage over competitive media and make it less appealing.

But others say that certain increases may actually raise radio's stature.

"Moderate rate increases may be in order in some cases," says a top agency executive in charge of network radio. "But the networks and stations both will have to be careful these

boosts don't drive out the clients now using the medium. On the other hand, moderate hikes, where justified, can be good because they show that the medium is back."

Where the network are concerned, NBC has announced a rate increase starting 1 April. To date, ABC continues to hold the price line, as does MBS. CBS, with its less segmented programing, continues to sell at higher rates than the other three networks.

Some of the top radio stations put through relatively modest rate increases by mid-1957, when spot radio's resurgence began to inspire confidence in the medium. Reps expect more sta-

tions may follow suit by the end of six-months' rate protection in June. If such boosts have an adverse effect on business, it won't become apparent until time for fall buying comes around.

"If station management is wise, it will be disciplined about rates and not raise them in the first flush of success," says Compton's Frank Kemp. "There are a lot of clients who used to be on radio and haven't returned to it yet. The first job for the medium is to attract these advertisers back in."

Don't overdo music: Admen are increasingly concerned about quality in radio programing and quality of the audience. They're not satisfied to know that a station programs music. "What kind of music? And who's listening?" are questions now being asked.

The associate media director of one of the top 10 radio agencies told SPONSOR: "I'm not at all sure music is the best kind of radio programing to-

Complexities of buying radio could hold up growth . . .

Confusing rate cards can slow down buying, warns Compton's Frank Kemp, illustrating radio selling problems symbolically in two pictures below. Second problem (right): Out-of-home needs measurement. Summer use of radio might increase if such figures were available



day, nor am I sure that the networks or stations are wise to stress radio as 'a companion to provide background.' If the programing doesn't deserve the listeners' full attention, how can you persuade the client his commercial will stand out?"

There are many who feel creativity and originality in radio commercials far outstripped programing innovations in 1957. True, new spot and network concepts were developed during the past year (admen look forward to new programing announcements NBC will make this month), but there's plenty of room for more innovation.

"The time may be ripe for a return to more interesting 'talk' programs," a high-level agency programing executive told SPONSOR. "If radio is to keep growing, it mustn't sell itself short by talking about cumulative audiences only and shrugging off programing."

Use research to provide some answers. There are plenty of unknown



Network radio director Bill Hoffmann keeps BBDO clients informed of new programing and buying opportunities, helped boost net radio activity

Spot radio at BBDO is now coordinated by veteran broadcast buyer Ed Fleri, who will scout new buys for all agency clients

the solution: Hire men in agencies who coordinate new radio facts and figures

quantities in radio buying today. "If the industry as a whole underwrote some research projects to answer some of these questions, radio would probably grow much faster," says Compton's Frank Kemp.

"Maybe radio is a sensational medium during the summer because of vast out-of-home audiences," says Kemp. "But how do we know? We hear about the out-of-home listeners, but no one has the figures."

Other research problems that challenge media men include trying to find the point of diminishing return in saturation. "There must be a point when repetition loses its effectiveness," says BBDO director of network radio Bill Hoffmann. "If research provided that answer, we might be able to spend our radio dollars more effectively."

Other top priority questions: What's the relative effectiveness of live personality selling on radio versus e.t.'s? Can interesting sounds or humor in radio commercials distract the listener's attention from the product pitch itself?

Promote without 'puffery': Agency media men are first to admit that they're pretty blasé about station promotion pieces. In fact, one top agency media director who swore SPONSOR to secrecy, has mimeographed memos which his buyers give their secretaries instructing them to file all station promotion material in the wastepaper basket, sight unseen.

"Occasionally, we'll lose a gem that way, I admit," he told SPONSOR. "But too much of the direct mail promotion is 'puffery.' In all their promotions, either direct mail or advertising, stations should stick to information. Case histories are always interesting to us."

With the growth of media research in big agencies, there's less and less reliance on market data furnished by the stations. But buyers do want information about the character of the station, its acceptance in the community, the background of its performers.

"Radio has given up its glamor without a fight," says BBDO's Bill Hoffmann. "The place where the net-

works should promote is by building its talent in columns and in magazines and on the air. They've got a lot of 'glamorous' names on the air these days, but they're not exploiting these names fully."

Better promotion on the part of stations say agency media men, would make it easier for them to enthuse clients. It can pave the way for wider use of radio within the agency.

"We're not here to promote the medium as such," says BBDO's Ed Fleri, newly appointed coordinator of spot radio in the agency. "But we do want to make sure it's being used in every case where it would solve a client's media problem most efficiently. Intelligent promotion could run interference for us."

When reps are good, they're very, very good, but . . . And they're doing a better and better job according to such broadcast buyer veterans as

(Please turn to page 72)

An ancient cigar store Indian guards the executive office foyer at Consolidated Cigar Corp. headquarters in New York City. His intense "look-out" pose (see cut) is well suited to represent the firm's search for sales in today's highly competitive cigar market in the U. S.

Spot tv, with unique 'arty' commercials is the new medium in this quest for sales by a subsidiary of the corporation. Consolidated Cigar Sales Co., Inc. The firm spent, by SPONSOR estimate, \$300,000 in air media during 1957 to advertise its Dutch Masters brand. About \$250,000 went into first-time use of spot tv; the balance was used in radio.

World's largest cigar manufacturer, the parent firm operates through three sales divisions accounting for about 18.5% of the total industry dollar volume in the U. S. today. Consolidated's sales totaled \$72.8 million in 1956.

Exactly how much of that figure came from the sale of Dutch Masters is, naturally, a well-guarded secret within the Consolidated organization. Some measure of the brand's importance can be made, however, from this quote: "In most major metropolitan markets Dutch Masters and El Producto are competing against each other

for top sales ranking within the quality price line—from two for 25¢ to 25¢ each," a company executive stated.

The two brands are, in fact, competing cousins; El Producto also is a Consolidated product, marketed by the firm's subsidiary, G. H. P. Cigar Co.

Industry profile: Consolidated, as well as other cigar manufacturers, has a tough row to hoe in marketing its product. Prime reasons:

- Cigars are strictly an adult male item.
- There are only about three million regular cigar smokers in the U. S., according to Cigar Institute of America. Men smoking three or more cigars per day are considered "regulars." In addition to this industry backbone, there are an estimated 12 million additional men who smoke cigars occasionally, says CIA.
- There are about 75 major companies competing for this numerically minute market with hundreds of different brands.

With so few potential customers, what's the attraction? Dollar volume. Men spent \$166 million more for cigars in 1956 than women did for cosmetics, according to estimates pre-

pared by Drug Topics. (See chart for comparison of cigar volume with other products used primarily by one sex.) "Individual spending of each cigar smoker makes him an extremely valuable customer," says Jack Sperzel, Dutch Masters' advertising manager. He points out "a man smoking six cigars a day (heavy) spends \$5.25 a week if he buys 2/25¢ Dutch Masters. Even if he buys our 10¢ brand, Harvesters, he represents \$4.20 a week in sales."

Advertising, therefore, plays a vital role in the cigar marketing picture. "Why, if we could just get the 12 million occasional smokers to consume one cigar per day, think of what it would mean to our industry—the only problem would be to build more factories," says Stan Kolker, assistant to the president of Cigar Institute of America.

Dutch Masters advertising: Dutch Masters advertising has undergone an overhaul since July 1956—at the hands of Sperzel and Erwin, Wasey, Ruthrauff & Ryan. (Erwin Wasey was the agency for Consolidated Cigar Sales Co., Inc., for over 20 years.)

"Cigar advertising has been routine and pedestrian and we are striving to

THE 'ARTY' SELL — AND TO MEN



A handful of men spend more money annually on cigars than all women do on cosmetics, but how does a marketer reach that handful of customers? Dutch Masters put spot tv in the advertising media lineup—and capitalized on imagery transfer by using French-flair art in commercials and magazines

get away from that approach," says Bob Sanders, Dutch Masters' account executive at EWRR. This goal is reflected in the brand's first-time use of spot tv, started in September 1956 and now running in nine metropolitan markets: New York, Chicago, Milwaukee, Rochester, Schenectady, Hartford, Buffalo, St. Louis and Cincinnati. About 85 spots weekly run on 17 stations.

Spot tv also is used throughout the 12 Western states via EWRR's Los Angeles office, where the Dutch Masters' West Coast advertising activities are centered. SPONSOR estimates Dutch Masters spends about \$1 million annually in advertising, split about \$150,000 for West Coast action, \$850,000 for remaining sections of the U. S.

The decision to put a full quarter of the advertising expenditure into spot tv was made because of five factors, Sperzel told SPONSOR:

- "We could select and use only those markets where we felt we needed tv support.
- "Spot announcements could give us faster impact initially than any type of show property we could afford.
- "The highly visual nature of our campaign made it a natural for the repetitive tv commercial treatment.

(Article continues next page)



THAT!

French artwork, tying in to Dutch Masters magazine advertising, is used in commercials



Advertising strategy gets some early-morning discussion from (l. to r.), Jack Legler, account supervisor at EWRR; Jack Sperzel, advertising manager for Consolidated Cigar Sales Co., Inc.; Frank Wells, president of that company, and Jack Mogulescu, asst. to pres. of Consolidated Cigar Corp., parent of the sales company

Critics question use of Francois' art, fast pace in commercials but objective was to stand out in crowd



Photo: Earl Wilson

Timebuying would be easier if more women followed the example of actress Vivienne Drummond; as it is, nighttime is best bet—to hit the male audience

• "These commercials give us an imagery transfer benefit in our national magazine advertising.

• Present budget limitations make it feasible to use tv support for magazine advertising, rather than tv exclusively. We sell this cigar in every hamlet in the U. S. and you can't highlight every hamlet with tv unless you're a General Motors."

"French" commercials: Dutch Masters' commercials have a French heri-

tage. They use the artwork of France's noted illustrator André Francois as a base. Francois designed a series of unique magazine ads featuring clever drawings done in a wash technique; these drawings (see cut) were semi-animated and mixed with live-action to carry the Dutch Masters' sales message.

"Good things happen to the man who smokes Dutch Masters," is the commercial theme. "We wanted to tell a quality story without using that

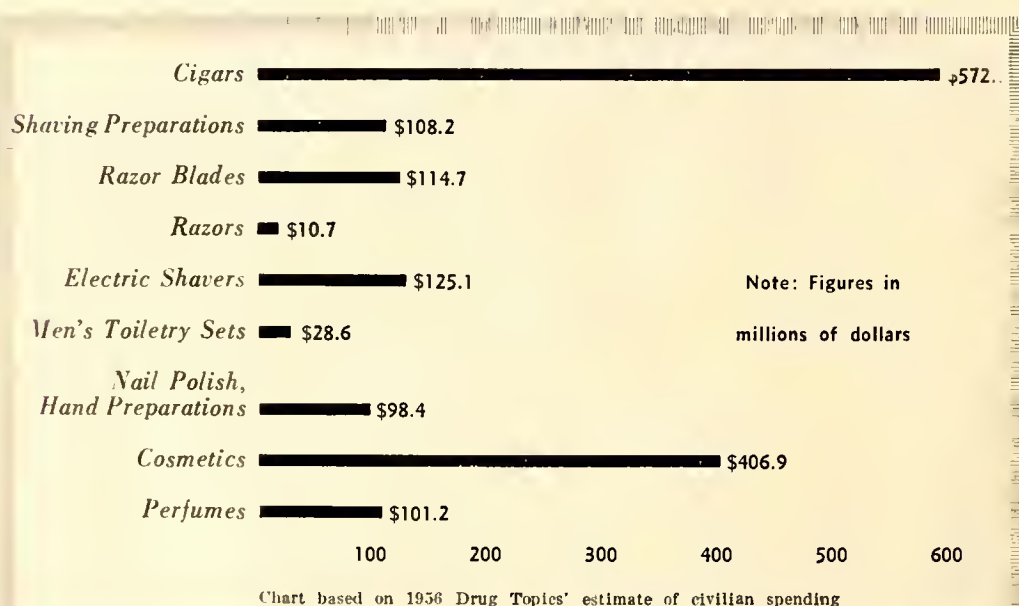
much-overworked 'quality' word," Sanders told SPONSOR.

"Research indicated we had a quality image in the public's mind, but our old scratch-board type ads tended to have an old-fashioned appeal. We wanted to update this campaign—to get the modern effect and broaden our appeal," Sanders said.

This modern approach helps carry out an aim of the entire cigar industry—to attract younger men into the cigar-smoking fold. Cigar Institute's Kolker reveals there's been notable success in this endeavor; "the cigar smoker's average age today is about 35, whereas in 1947 it was around 45," he told SPONSOR.

A smartly worded and bouncy-tuned jingle carries the sales message for the unusual visual approach. Sample lines: "Eyes pop, waiters hop, race horses hurry and hearts flip-flop for the man who smokes the fine cigar—for the man who smokes a Dutch Masters; heads turn, torches burn, taxi-

(Please turn to page 80)



Cigar customers may be few and far between, but their dollar expenditure (left) makes the market a giant in comparison to other one-sex products. And the money goes into a wide variety of retail outlets—Consolidated says cigars can be found in more outlets than hair tonic or soap

The problem of transferring the soft style of Andre Francois' artwork from magazine ads to tv commercials is talked over by Bob Sanders (left), EWR&R account exec., and Rollo Hunter, agency tv/radio dir.



JACK CUNNINGHAM'S CHALLENGE TO MADISON AVE.

A steadfast friend of tv
who recently documented
"Boredom Factor" in view-
ing speaks out on what
admen must do to rekindle
the spark of creativity
he says is dying out

Not long ago, John P. Cunningham, president of Cunningham & Walsh, blew the whistle on "creeping mediocrity" in tv. The occasion was the 30 October ANA meeting in Atlantic City. About a month later, came C&W's 10th report on Videotown (See "Videotown 10 years after," SPONSOR 7 December) and once again the industry was reminded of the existence of a Boredom Factor in tv viewing which, as Cunningham put it, "causes dial-switching, vacant-minded viewing, lower ratings and, as far as tv advertising is con-

cerned, less penetration-per-skull per-dollar."

Among the programing practices that Cunningham exorcized was the lack of imagination which finds many agencies and advertisers riding a show trend simply because it is a trend, as witness the current Western cycle, for example.

Since Cunningham and his agency have a deep interest and vast respect for tv both as an advertising and entertainment medium, and also because C&W itself was a pioneer in bringing

John P. Cunningham, president of Cunningham & Walsh, has been a keen student of tv viewing habits since the beginning. Now he has warned against "mediocrity" and sets blueprint to combat it through imagination





Cheyenne, ABC, adult Western, and . . .

. . . CBS TV *Gunsmoke* were C

"Yes, we'd try to steer a client from 'another adult Western'..."

the adult Western avalanche to tv screens (*Gunsmoke* on CBS TV and *Cheyenne* on ABC TV), SPONSOR asked Cunningham to amplify and defend some of his statements.

A report of this interview follows in question-answer form:

Q. Your address before ANA was titled "Creeping Mediocrity in Tv And the Advertiser's Responsibility?" How much of the Boredom Factor is the advertiser's responsibility? And how much blame should be laid at other doorsteps, such as tv show producers?

A. The Index of Boredom is the responsibility of the advertiser and the networks working together. It is sometimes easier for a network salesman to sell imitative shows on the basis of successes in that area (for instance, the success of *Gunsmoke*) than a new type of show. It is easier for the advertising manager to sell it to his superiors. Responsibility lies on all three doorsteps—the network, the agency, the advertiser. I would attach very little blame to tv show producers. They are merely trying diligently to create marketable products.

Q. Considering your own agency's great stake in tv, didn't you have some qualms about raising the issue of boredom?

A. I have no qualms about raising any issue that I think will improve the effectiveness of the advertising dollar or, to put it the other way, that will keep its effectiveness from being depreciated. I believe that tv today is big

enough and secure enough to stand a little self-criticism and analysis at this time.

Q. We assume you raised the question in the hope that creators of tv shows will hurry to remedy the situation. But does it honestly seem possible that boredom will be relieved among audiences that daily grow more sophisticated, to people who have come to regard the medium as a commonplace part of living?

A. I don't think that creators of tv shows will hurry to remedy any situation. They will, however, always be seeking new patterns or fresh angles of old patterns so they may have something distinctive to offer. Among these will come the \$64,000 *Question's*, *Gunsmoke's* and the *I Love Lucy's* of the future. It is true that people have come to regard the tv set as a commonplace instrument in their homes. But they expect great entertainment from it beyond all other forms and I have no doubt they will eventually get

it, although there will always be a Boredom Factor.

Q. You said that boredom is compounded by imitation. Would you or your agency really try to steer a major client away from "another adult Western" if his heart is set on it?

A. Definitely yes. We would try to steer a major client or a minor one away from "another adult Western," even if his heart was set on it. We would try to unset it. That is what we are in business for. We would, however, consider favorably another adult Western if it was a "marked creative departure from the pattern," to quote myself in my own speech that brought this question to me. After all, Cunningham & Walsh bought *Gunsmoke* and *Cheyenne* in the very beginning of the adult Western wave.

Q. Did you have some specific suspicion that boredom had set in among tv viewers? Was it this that prompted you to include a depth survey of viewers' reactions for the first time in this year's Videotown study?

A. I had more than a suspicion. Professional tv reviewers and tv writers have been complaining vociferously in the press about current tv mediocrity. Furthermore, I believe there has been a somewhat exceptional rise in tv criticism from everyday listeners and tv enthusiasts. We wondered how deeply it had seeped into the people. Therefore, we included the depth survey in our Videotown study. May I say there is never a time when an Index of Boredom does not exist in any show. The

For opposing views on tv and on "Boredom," turn to "SPONSOR Asks," page 54, where three industry leaders voice their opinions

important thing is the comparative index among shows and the slow rise of this boredom index, not only in any one show, but particularly in a classification of shows, such as Westerns, Variety Shows, and so forth. That is the Index of Boredom we must watch for the sake of effective program sponsorship.

Q. *Isn't it safer for the advertiser to ride along on a crest or trend that has proven reasonably successful in ratings than to strike out into unexplored programming fare?*

A. It is much safer, but advertising agents and advertisers will get extra dividends from their advertising dollars—in other words, more penetration-per-skull-per-dollar—if they do not timorously adhere to safe, imitative, “me too” paths.

Q. *You mentioned wider coverage of U.N., televised Congress, etc., as something that might add excitement to tv. But isn't this a responsibility of the broadcaster rather than the advertiser?*

A. You are right. This is the responsibility of the broadcaster. To quote myself again from my talk. I said, “We should encourage the broadcaster all we can” for the sake of making broadcasting fare one of tremendous importance and value to all the people. This makes for a more effective advertising instrument.

Q. *What practical steps can the advertiser or agency take to force more exciting programs into the airwaves?*

A. Research helps. Depth interviews, such as our Videotown, helped to give us a feel of what people find most exciting, as well as what they are beginning to tire of. Courage helps. Courage to consider new types of shows, and devoting time and judgment to assay them. There are always indications of what people are beginning to find new and exciting on tv. The big thing is to look for new angles to apply to popular trends of programming and not merely to try to duplicate top-rated shows:

Sum-up: On the basis of last year's Videotown study, it appears the future of tv viewing will be influenced partly by set development, partly by socioeconomic changes—but mostly by programming itself. It is the latter area wherein lies Cunningham's challenge for a better 1958.

THIS DEPARTMENT STORE NIXES TESTS—USES RADIO REGULARLY

Scranton's Globe store puts \$15,000 a year in medium

Use radio without testing its sales effectiveness against other advertising media?

Many department store admen may regard this as foolhardy, but hear out John Noble, president of The Globe Store, Scranton, Pa.'s largest department store.

Globe doesn't run tests to determine the comparative returns on advertising media, and Noble says, “The \$15,000 a year or so we invest in radio every year proves that we regard and use the medium as an effective selling tool.”

The Globe Store, serving about 380,000 people, uses five radio stations regularly in its advertising: WEJL, WGBI, WARM and WSCR, all Scranton, and WCDL, Carbondale, Pa.

About 95% of radio money goes into sponsorship of three programs. They are: *Globe Store Showcase*, a music-and-news program aired from 9:00 to 10:00 a.m. Monday through Saturday; *Globe Sports Calendar*, 5:45 to 6:00 p.m. daily; and *Athlete of the Week*, a program honoring the outstanding schoolboy athlete of the week in Northeastern Pennsylvania, and broadcast from 1:30 to 1:40 p.m. Sundays. All programs are over WEJL. Other radio activity is confined to announcements, used particularly during special sales.

Noble says, “we use radio to sell the *whole store*, rather than saturating our programs with merchandise. It sells us to the people through our slogans, like ‘Scranton owned—Scranton operated,’ or, ‘Scranton's largest store.’”



Coverage map for WEJL is discussed by (l. to r.): Cecil Woodward, station general manager; Donald O'Brien, Globe Store advertising manager; John Noble, store president; and Paul Ransford, Globe's merchandise manager. Globe finds radio especially effective during special sale

HOW MUCH TV DOES A SPOT DOLLAR

Here are some answers
from CBS TV Spot Sales
research on both cost
and audience. Data will
soon go out to admen
on a handy slide-rule

This week, CBS TV Spot Sales came up with some important answers about spot television plus a bright new tool to make buying easier.

The tool is the Cume-Rule, a handy slip-stick that will provide the buyer with instant information on cost, coverage and audience. Within the next week, about 4,500 of these slide-rules will be mailed out to key advertising personnel across the country—client ad managers, media directors, time-buyers and account executives in agencies.

Out of the research that produced the Cume-Rule come some interesting facts about spot tv. For one thing there is its tremendous reach:

- Three 20-second announcements

per week in Class "AA" nighttime in the top 45 markets showed a gross national rating that translated into 22 million family impressions, representing 80% coverage of U. S. tv homes.

- On an unduplicated basis, the weekly reach of such a schedule proved to be more than 14 million different homes (34% of tv homes).

- In four weeks, the unduplicated audience swells to 23 $\frac{3}{4}$ million (58%) different homes. The cost of this buy would be \$47,070 per week (see charts).

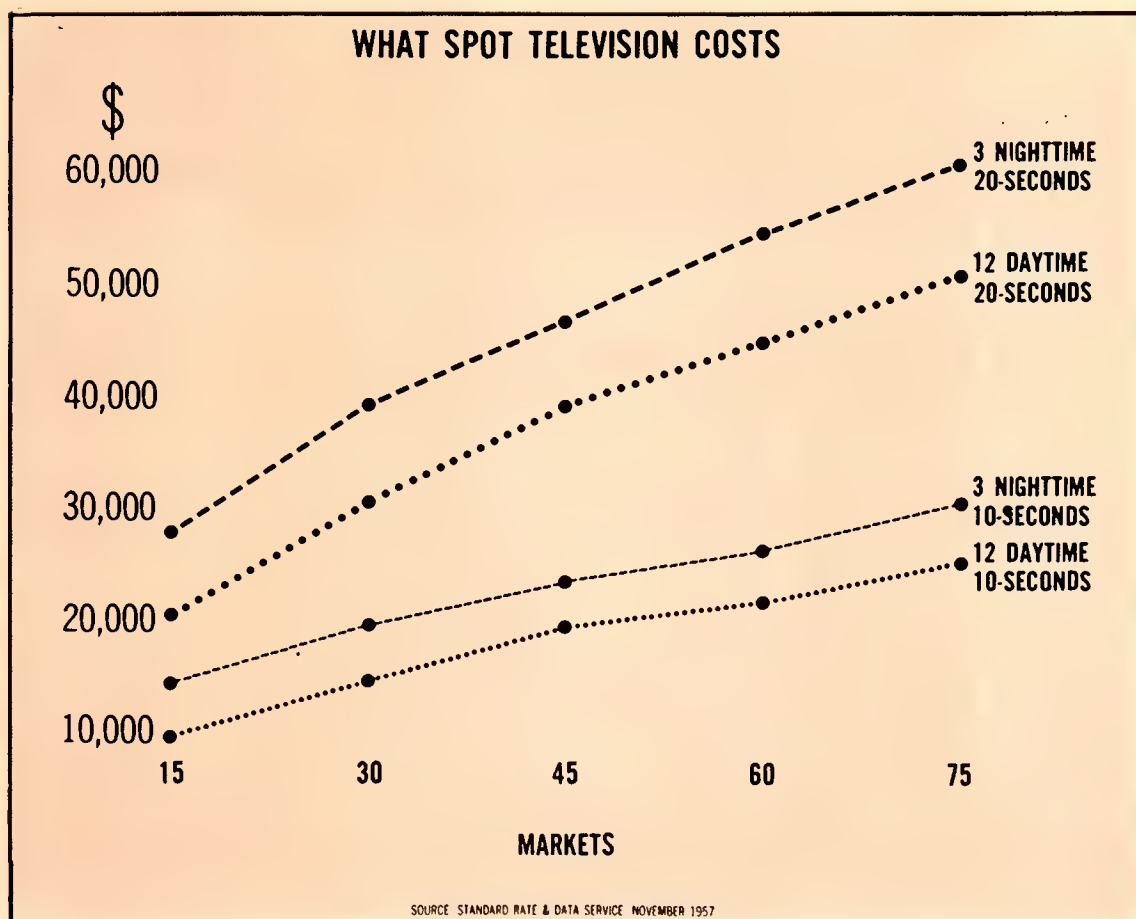
Since the Cume-Rule covers both night and day announcements, here is an example of the reach of 12 daytime 20-second announcements in those same 45 top markets: Again the coverage is 80%, but family impressions

Men behind the slide rule: (l. to r., standing) John A. Schneider, general manager CBS TV Spot Sales; George Blechta, vice president A. C. Nielsen Co.; Thomas Dawson, CBS TV Spot Sales director of promotion; Walter Stein, assistant research manager for CBS TV Spot Sales. Seated at desk is Robert F. Davis, director of research, CBS TV Spot Sales, who was in charge of the multi-month long project



BUY NOW?

Chart at right demonstrates the cost of three nighttime and 12 daytime (20- and 10-second) announcements as groups of 15 markets are added to the original top 15 markets in a spot tv campaign. This information has been translated into slide rule form in new Cume-Rule shortly to be mailed admen



per week go to 27 million. The weekly reach, unduplicated, is about 11¾ million different homes (28.6% of U. S. tv homes), and in four weeks, this daytime audience grew to nearly 18.5 million (44.9%) different homes. The cost of this Monday-Friday 12-announcement buy works out to \$38,953 per week.

It is this type of information that can be found in seconds with the CBS TV Spot Cume-Rule. It shows two types of buys. One side of the slide rule is daytime; it reports statistics on 12 daytime announcements (20-seconds and 10-seconds) per week in the top 15, 30, 45, 60 or 75 markets. The reverse side tells the nighttime story—three announcements (20's and 10's) in nighttime Class "AA" time per week in the same market groups.

CBS TV Spot Sales specially commissioned A. C. Nielsen Co. to do all the audience research—coverage, gross families reached, one week unduplicated audiences and four week unduplicated audiences. It is based on a tabulation of the national Nielsen Television Index, and a four-week sample was used—6-19 October and 27 Octo-

ber-9 November were the weeks taken.

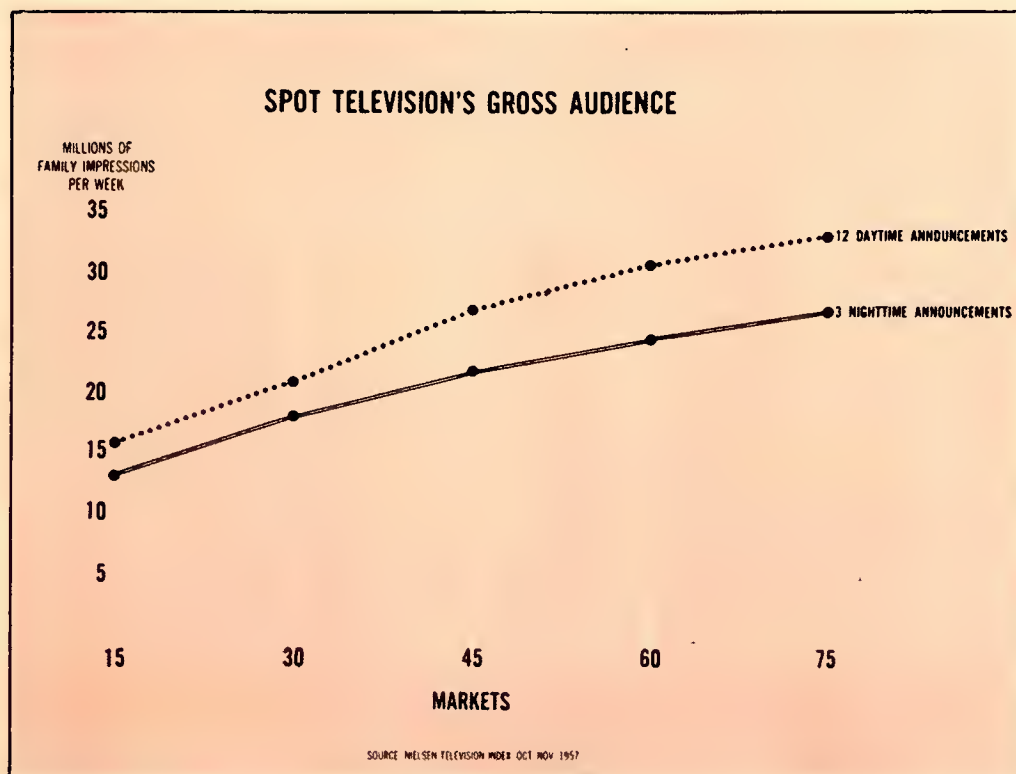
Of special importance to advertisers who use the new slip-stick is the fact that the Nielsen ratings are not program audiences, but are actual audiences to the announcements—viewing *between* programs. It was not a matter of averaging two successive tv shows.

All costs are from Nov. 1957 *Standard Rate and Data*. Both the audience data and costs are based on local times on CBS-affiliated stations. The day-

time 12-announcement schedule runs Monday through Friday between 9 a.m. and 5 p.m. In the case of the three-announcement nighttime schedule, it is based on these local times—8 p.m. Monday, 9 p.m. Wednesday, 10 p.m. Friday.

Robert F. Davis, CBS TV Spot Sales research director, was the man responsible for the project. He was aided by Walter Stein, assistant research manager, and the CBS TV Spot Sales re-

(Article continues next page)



The reach and cost of spot tv in 15 to 75 top tv markets

| No. markets | 3 NIGHTTIME ANNOUNCEMENTS PER WEEK (in red type below) | | | | 12 DAYTIME ANNOUNCEMENTS PER WEEK (in black type below) | | | | | | | |
|-----------------------------|--|----------|----------------|----------|---|----------|----------------|----------|----------------|----------|----------------|---------|
| | 15 | | 30 | | 45 | | 60 | | 75 | | | |
| Type of annct. | 20 Sec. | 10 Sec. | 20 Sec. | 10 Sec. | 20 Sec. | 10 Sec. | 20 Sec. | 10 Sec. | 20 Sec. | 10 Sec. | 20 Sec. | 10 Sec. |
| Cost | \$27,630 | \$13,817 | \$38,595 | \$19,292 | \$47,070 | \$23,508 | \$54,195 | \$27,035 | \$60,840 | \$30,327 | | |
| | \$20,096 | \$9,987 | \$30,962 | \$14,988 | \$38,953 | \$19,072 | \$44,969 | \$22,107 | \$51,070 | \$25,211 | | |
| Coverage | Families (000) | % U. S. | Families (000) | % U. S. | Families (000) | % U. S. | Families (000) | % U. S. | Families (000) | % U. S. | Families (000) | % U. S. |
| | 21,918 | 53.2 | 28,181 | 68.4 | 33,248 | 80.7 | 36,009 | 87.4 | 37,327 | 90.6 | | |
| Family impressions per week | 12,788,000 | | 17,797,000 | | 22,049,000 | | 24,538,000 | | 26,580,000 | | | |
| | 15,263,000 | | 21,226,000 | | 27,101,000 | | 30,497,000 | | 32,917,000 | | | |
| Net audience | Families (000) | % U. S. | Families (000) | % U. S. | Families (000) | % U. S. | Families (000) | % U. S. | Families (000) | % U. S. | Families (000) | % U. S. |
| Weekly unduplicated | 8,199 | 19.9 | 11,412 | 27.7 | 14,049 | 34.1 | 15,491 | 37.6 | 16,521 | 40.1 | | |
| | 7,045 | 17.1 | 9,517 | 23.1 | 11,783 | 28.6 | 13,019 | 31.6 | 13,802 | 33.5 | | |
| 4 week unduplicated | 14,956 | 36.3 | 19,941 | 48.4 | 23,772 | 57.7 | 26,244 | 63.7 | 28,428 | 69.0 | | |
| | 11,454 | 27.8 | 15,409 | 37.4 | 18,499 | 44.9 | 20,641 | 50.1 | 22,166 | 53.8 | | |

Data based on 3 announcement schedule: 8:00 PM Monday, 9:00 PM Wednesday, 10:00 PM Friday local times on CBS Station. Costs are 1 week rate.

Data based on 12 announcement schedule between 9:00 AM-5:00 PM Monday-Friday, local times on CBS station. Costs are 1 week rate.

SOURCES: Coverage and family data from NTI, Oct. Nov. 1957. Costs from SRDS, Nov. 1957. Markets ranked according to NCS #2.

search staff of five. Davis and this group processed all the research data, worked out the costs, integrated them into tables, then developed from it the new slide rule. Planning started in August.

"We have had requests for this type of information before," Davis said, "and we've done some specific research for individual advertisers along

similar lines, but this is the first time we've done it for the whole industry."

"Here at CBS TV Spot Sales," explained Jack Schneider, general manager, "we've done research on a continuing basis for both advertisers and stations. So we had guidance from our own experience on how valuable such a study could be. It's a funny thing with us reps," he added, "we're a highly competitive bunch when it comes to getting business for our stations. But when it comes to attracting advertisers into spot television, we'll all turn our research departments inside out to get advertisers into the medium."

What this new CBS study and slide-rule provides is information for spot television that is not duplicated, for example, by newspapers. In the category of costs, it might be equalled, but in coverage and actual audience to individual advertisements it is far and away ahead of print media particularly since the ratings are for audiences at the actual times of commercials.

It is also the feeling around CBS TV Spot Sales that the ratings given on the slide rule may be more meaningful to

buyers than the families tuned in. In other words, a 25 rating may be more significant than the 10 million unduplicated homes. But the slide rule gives both. (The two-color table above shows data that the rule will furnish.)

Since the CBS TV Spot Sales study is a first, there is nothing in the line of past information against which to measure trends. But it does afford a quick, clear contrast of day and night tv announcements in relation to both costs and audiences, and a look at the graphs will show a parallel relationship between the two. Between 3 night announcements and 12 daytime on a weekly basis, the difference in both time charge and audience remains pretty constant from 15 through 75 markets.

Says Jack Schneider, "The reach and efficiency of spot television really didn't surprise us. It came out pretty much as we figured it would."

Advertisers who do not receive their Come-Rule within the next week or two, may write CBS TV Spot Sales at 488 Madison Ave., New York.



The Come-Rule is a slip-stick with one side reporting on daytime spot television costs and audience, the reverse side on night

THIS YEAR THE AXE DROPS FAST

Seven of 40 new shows on net tv this season have been dropped.

While casualties so far are just small fraction of hours programmed, they are twice as numerous as last season by this point

Among the 40 new shows to hit the air this season, seven had been dropped by this month, (all nighttime).

In all, 10 evening programs from among the 157.25 evening network half-hours were dropped.

Thus at mid-season 6% of all evening network half-hour periods have been reprogramed. Last year by the same time only 3% were changed.

Here is the rundown by networks:


ABC TV: The sponsored programs

dropped are *Date With The Angels* and *Guy Mitchell*. *Open Hearing*, *American Bandstand* and *Keep It in the Family*, sustaining shows, are also off. Debuting half-hours include *The Betty White Show*, *Sid Caesar Invites You*, *Love That Jill*, *The Dick Clark Show* and *Adventures at Scott Island* (formerly *Harbourmaster* on CBS.

CBS TV: This network does not show as many changes. *Assignment Foreign Legion* and *Harbourmaster*

are off. *Richard Diamond, Private Detective* makes its initial winter appearance, replacing *Harbourmaster*. (It was a replacement show this summer.)

NBC TV: Bowing out are *What's It For*, *Amateur Hour* and *Red Barber*. *Nat King Cole* went off in December. Replacing these shows respectively are: *End of the Rainbow*, *Outlook*, *NBC Sports Spot* and *Treasure Hunt*.

Daytime tv: *Dotto* for *Strike It Rich* (CBS); *Kitty Foyle* for *Bride and Groom* (NBC). 

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 18 January

Daytime



† Excluding participation shows.

Nighttime



AVERAGE COST OF NETWORK SPONSORED PROGRAMING

| Cost | Number | Cost | Number | Cost | Number | Cost | Number |
|----------------------|--------|---------------------|--------|------------------|--------|--------------------|--------|
| Hour drama | | Half-hour drama | | Situation comedy | | Hour music-variety | |
| \$49,186 | 7 | \$36,000 | 11 | \$37,877 | 18 | \$103,725 | 7 |
| Half-hour music-var. | | Half-hour adventure | | Quiz | | Half-hour western | |
| \$45,350 | 10 | \$28,670 | 10 | \$29,250 | 11 | \$35,416 | 12 |

Averages are as of January. All programs are once-weekly and all are nighttime shows.

2. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

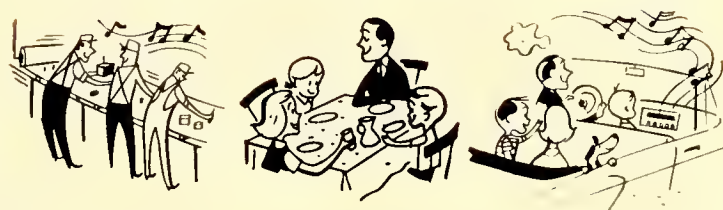
| PROGRAM | COST | SPONSORS AND AGENCIES | PROGRAM | COST | SPONSORS AND AGENCIES |
|---------------------------------|------------------|---|--------------------------------|-------------------|--|
| Adventures at Scott Island: A-F | 38,000 | R. J. Reynolds, Esty | Doug Edwards News: N-L&F | 9,500†† | Whitehall, Bates; Brown & W. Bates; American Can, Compton |
| Adventures of McGraw: My A-F | 33,000 | FGC, Benton & Bowles | End of The Rainbow: D-L | 30,000 | Pharmaceuticals, Parkson (11) |
| Alcoa-Goodyear Theater: Dr-F | 38,000 | Alcoa, FSR; alt Goodyear, YGR | Father Knows Best: Sc-F | 38,000 | Scott Paper, JWT; Lever Bros, J |
| *Steve Allen Show: V-L | 108,000 | S. C. Johnson, Needham, Louis & Brorby; U. S. Time, Peck; Greyhound, Grey | *Eddie Fisher: V-L | 115,000 (alt wks) | LGM, Mc-E |
| Eve Arden: Sc-F | 36,500 | Lever, JWT; alt Shulton, Wesley | Tennessee Ernie Ford Show: V-L | 38,000 | Ford, JWT |
| Armstrong Circle Theatre: Dr-L | 43,000 (alt wks) | Armstrong Cork, BBDO | G.E. Theatre: Dr-F | 47,000 | Gen Elect, BBDO |
| Bachelor Father: Sc-F | 38,500 (alt wks) | Amer Tobacco, BBDO | *George Gobel: V-L | 115,000 (alt wks) | RCA & Whirlpool, KGE |
| Jack Benny: C-F | 65,000 (alt wks) | Amer Tobacco, BBDO | Godfrey's Scouts: V-L | 32,000 | Lipton, YGR; Toni, North |
| Polly Bergen: Mu V-L | 47,000 | Max Factor, DDB | Gunsmoke: W-F | 38,000 | LGM, DFS; Sperry Rand (1 wk) YGR |
| *Big Record: Mu-L | 50,000 (½ hr.) | Oldsmobile, Brother; Pillsbury, Burnett; alt Armour, FCB; Kellogg, Burnett | Have Gun, Will Travel: W-F | 36,000 | Whitehall, Bates; alt Lever, JWT |
| Bold Journey: A-F | 8,500 | Ralston Purina, CBB | Hitchcock Presents: My-F | 36,000 | Bristol-Myers, YGR |
| Pat Boone: V-L | 45,000 | Chevrolet, Campbell-Ewald | Robin Hood: A-F | 29,000 | Johnson & Johnson, YGR; Wilk BBDO |
| Jim Bowie: W-F | 32,000 | Amer Chicle, DFS | I Love Lucy: Sc-F | 35,300 | Gold Seal, Campbell-Mithun; 11 week open |
| Broken Arrow: W-F | 31,000 | Miles, Wade; Ralston Purina, Gardner | I've Got a Secret: Q-L | 24,000 | R. J. Reynolds, Esty |
| Burns & Allen: Sc-F | 40,000 | Carnation, EW, RGR; Gen Mills, BBDO | *Kraft Tv Theatre: Dr-L | 53,000 | Kraft, JWT |
| Caesar Invites You: CV-L | 40,000 | Helena Rubenstein, Ogilvy, B & M (1 26 S) | Lassie: A-F | 34,000 | Campbell Soup, BBDO |
| The Californians: W-F | 37,500 | Singer Sewing, YGR; Lipton, YGR | Leave It To Beaver: Sc-F | 46,000 | Remington Rand, Compton |
| Cavalcade of Sports: Sp-L | 45,000 | Gillette, Maxon | *Life of Riley: Sc-F | 30,500 | Lever Bros, BBDO; alt wk open |
| Cheyenne: W-F | 78,000 | Gen Elect, YGR, BBDO & Grey | Line-up: My-F | 34,000 | PGC, YGR; Brown & Williams; Bates |
| Circus Boy: A-F | 34,000 | Mars, Knox Reeves; alt Kellogg, Burnett | Love That Jill: Sc-F | 37,000 | Max Factor, Anderson-McConnell 20 S) |
| *Rosemary Clooney: V-L | 42,000 | Lever Bros, JWT | M Squad: My-F | 28,000 | Amer Tobacco, SSC&B; alt H. Bishop Spector |
| Climax: Dr-L | 59,000 | Chrysler, Mc-E | Gisele MacKenzie: V-L | 46,000 | Eversharp, B&B; alt Scott, JWT |
| Club Oasis: V-L | 58,000 | LGM, Mc-E | Perry Mason: My-F | 40,000 (½ hr.) | Purex Weiss; alt Libby-Owens, F&S; alt Bristol-Myers, YGR |
| Colt .45: W-F | 37,000 | Campbell, BBDO; Mennen, Mc-E | Maverick: W-F | 35,000 (½ hr.) | Kaiser Companies, YGR |
| *Perry Como: V-L | 140,000 | Kimberly-Clark, FCB; Noxzema, SS C&B; RCA & Whirlpool, KGE; Sunbeam, Perrin-Paus; Amer Dairy, Campbell-Mithun; Knomark, Mogul | Millionaire: Dr-F | 34,000 | Colgate, Bates |
| Country Music Jubilee; Mu-L | 8,000 | Williamson, Dickie; ½ hr. open | Mr. Adams & Eve: Sc-F | 41,000 | R. J. Reynolds, Esty |
| Court of Last Resort: Dr-F | 28,000 | Lorillard, L&N | Patrice Munsel: Mu V-L | 55,000 | Buick, Kudner; Frigidaire, Kudner |
| Bob Cummings Show: Sc-F | 36,000 | R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E | Name that Tune: Q-L | 23,000 | Kellogg, Burnett; Whitehall, Bates |
| John Daly News: N-L&F | 6,000†† | Bristol-Myers, YGR; 2 days open | Navy Log: Dr-F | 38,500 | U. S. Rubber; F. D. Richards |
| Date With the Angels: Sc-F | 38,000 | Plymouth, Grant (L 1/29) | Original Amateur Hour: V-L | 23,000 | H. Bishop, Spector |
| December Bride: Sc-F | 29,500 | Gen Foods, B&B | People Are Funny: M-F | 24,000 | R. J. Reynolds, Esty; Toni, North |
| Destiny: Dr-F | 13,000 | Gen Foods, B&B; Ford, JWT | People's Choice: Sc-F | 34,000 | Borden, YGR; Amer Home Products, YGR |
| Richard Diamond: A-F | 35,000 | Lorillard, L&N (1/3 S) | Person To Person: I-L | 34,000 | Amer Oil, J. Katz; Hamm, Campbell-Mithun, alt Time-Life, YGR |
| Dick And The Duchess: Sc-F | 33,500 | Mogen David, Weiss; H. Curtis, C. Best | Playhouse 90: Dr-L&F | 39,000 ½ hr. | Amer Gas, L&N; Bristol-Myers, B&O Philip Morris, Burnett; Kimberly-Clark, FCB; Allstate, Burnett |
| Disneyland: M-F | 75,000 | Derby, Mc-E; Gen Mills, Tatham-Laird; DFS; Gen Foods, YGR; Reynolds Metals, Buchanan; Frank | *Price Is Right: Q-L | 21,500 | Speidel, KGE; alt RCA, KGE |
| Dragnet: My-F | 35,000 | LGM, DFS; General Foods, B&B | The Real McCoys: Sc-F | 35,000 | Sylvania, JWT |
| Wyatt Earp: W-F | 30,000 | Gen Mills, DFS; PGC, Compton | Restless Gun: W-F | 37,500 | Warner-Lambert, SSC&B; alt su |
| | | | Rin Tin Tin: A-F | 36,000 | Nabisco, KGE |
| | | | Sally: Sc-F | 41,500 | Chemstrand, DD&B; alt Royal writer, YGR |
| | | | Schlitz Playhouse: Dr-F | 38,000 | Schlitz, JWT |

*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

18 January-14 February. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western

Listing continues on page 41

At work at home at play



*Omnipresent, ubiquitous radio!
And now Pulse scores another
important big plus*

“NETWORK RADIO”

First “Network Radio”

was published in November. Reporting total attention to radio, a whopping total becoming more so! The American Marketing Association honored Pulse pioneering which as far back as '47 correctly measured total “out-of-home” additive to “in-home.” Better subscribe for “Network Radio” now! Published monthly.



3. NIGHTTIME

COMP A

| | SUNDAY | | | MONDAY | | | TUESDAY | | |
|-------|--|--|---|--|--|--|--|---|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| 6:00 | | | | | | | | | |
| 6:15 | | Beat The Clock sust | Meet The Press sust | | | | | | |
| 6:30 | | | | | | | | | |
| 6:45 | | 20th Century Prudential | Outlook sust Shirley Temple Breck. Hill Bros. Nat'l Dairy (2/2) (6:30-7:30) | | D Edwards Brown & Wmson | News sust | | No net service D Edwards Whitehall | News sust alt Carter |
| 7:00 | | | My Friend Flicka sust | Sports Focus sust | No net service | | Sports Focus sust | No net service | |
| 7:15 | No net service | Lassie Campbell Soup | Hans Brinker Hallmark (2/9) (6:30-8) | John Daly News Bristol-Myers | D Edwards Brown & Wmson (repeat feed) | News sust (repeat feed) | John Daly News Whitehall | D Edwards Whitehall (repeat feed) | News (repeat feed) |
| 7:30 | | | | | | | | | |
| 7:45 | Maverick Kaiser Companies (7:30-8:30) | Bachelor Father alt Jack Benny Amer Tobacco | Sally Chemstrand alt Royal Typewriter | O.S.S. sust | Robin Hood Johnson & Jhan alt Wildroot | Price Is Right Spedel alt RCA | Cheyenne Gen Electric (alt wks 7:30-8:30) | Name That Tune Whitehall alt Kellogg | Treasure Hunt Hazel Bishop alt Glamorene |
| 8:00 | | | | | | | | | |
| 8:15 | Maverick | Ed Sullivan (8-9) Mercury alt Kodak | Steve Allen S. C. Johnson alt Greyhound U.S. Time | Love That Jill Max Factor (1/20 S) | Burns & Allen Carnation alt Gen Mills | Restless Gun War.-Lambert | Sugarfoot (alt wks 7:30-8:30) Am Chile, Luden's, Colgate-Palmol. | Phil Silvers P&G alt R. J. Reynolds | George Gobel (alt wks. 8-9) RCA & Whirlpool |
| 8:30 | | | | | | | | | |
| 8:45 | Adventures at Scott Island Reynolds | Ed Sullivan | Steve Allen | Bold Journey Ralston-Purina | Talent Scouts Lipton alt Toni Ball-Arnez Show Ford (2/3) (8-9) | Wells Fargo Amer Tobacco alt Bulek | Wyatt Earp Gen Mills alt P&G | Eve Arden Lever alt Shulton | Eddie Fisher (alt wks. 8-9) L&M |
| 9:00 | | | | | | | | | |
| 9:15 | Sid Caesar Invites You Helena Rubinstein (1/26 S) | G. E. Theatre Gen Electric | Dinah Shore Chevy Show (9-10) Chevrolet | Voice of Firestone Firestone | Danny Thomas Gen Foods | Twenty-One Pharmaceuticals | Broken Arrow Rals-Purina alt Miles | To Tell The Truth Pharmaceuticals | Adventures of McGraw P&G |
| 9:30 | | | | | | | | | |
| 9:45 | You Asked for It Skippy Peanut Butter | Hitchcock Theatre Bristol-Myers | Chevy Show | Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30) | December Bride Gen Foods | Alcoa-Goodyear Theater A Turn of Fate Alcoa alt Goodyear | Telephone Time Bell | Red Skelton Pet Milk alt S. C. Johnson | Bob Cummings Reynolds alt Chase-Ponds |
| 10:00 | | | | | | | | | |
| 10:15 | Scotland Yard General Foods alt Bristol-Myers | \$64,000 Challenge Revlon alt P. Lorillard | Loretta Young Show P&G | Welk Top Tunes | Studio One In Hollywood Westinghouse (10-11) | Suspicion (10-11) Ford Phillip Morris | West Point Bristol-Myers | \$64,000 Question Revlon | The Californians Singer alt Lipton |
| 10:30 | | | | | | | | | |
| 10:45 | No net service | What's My Line Fla. Citrus alt H Curtis | No net service | No net service | Studio One In Hollywood | Suspicion | No net service | No net service Dupont Show of The Month Dupont (1/21) (9:30-11) | No net service |

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

Index continued . . . Sponsored Nighttime Network Programs 6-11 p.m.

| PROGRAM | COST | SPONSORS AND AGENCIES | PROGRAM | COST | SPONSORS AND AGENCIES |
|---------------------------------|---------------------|--|----------------------------|-------------------|---|
| *Dinah Shore Chevy Show: Mu-V-L | 150,000 | Chevrolet, Camp-Ewald | Tales of Wells Fargo: W-F | 36,000 | Amer Tobacco, SSCGB; a Bu Kudner |
| Phil Silvers Show: Sc-F | 42,000 | P&G, Burnett; R. J. Reynolds, Esty | Telephone Time: Dr-F | 31,000 | Bell, Ayer |
| Sgt. Preston: A-F | 32,000 | Quaker Oats, WBT | The Thin Man: My-F | 36,000 | Colgate-Palmolive, Bates |
| Scotland Yard: My-F | 8,600 | General Foods, YGR; Bristol-Myers, YGR | This Is Your Life: D-L | 52,000 | P&G, BGB |
| Frank Sinatra: V-F | 67,500 | Chesterfield, Mc-E | Danny Thomas: Sc-F | 47,500 | Gen Foods, BGB |
| \$64,000 Challenge: Q-L | 35,000 | P. Lorillard, YGR; Revlon, BBDO | *Tic Tac Dough: Q-L | 23,500 | Warner-Lambert, Lennen G Newell, RCA, KGE |
| \$64,000 Question: Q-L | 39,000 | Revlon, BBDO | To Tell The Truth: Q-L | 22,000 | Pharmaceuticals, Parkson |
| *Red Skelton: CV-L&F | 52,000 | Pet Milk, Gardner; alt S. C. Johnson, FCB | Tombstone Territory: W-F | 42,500 | Bristol-Myers, YGR |
| Gale Storm Show: Sc-F | 39,500 | Nestle, B. Houston; Helene Curtis, E. H. Weiss | Trackdown: A-F | 33,500 | Amer Tobacco, BBDO; al Soc Mobil Oil, Compton |
| Studio One In Hollywood: Dr-L | 55,000 | Westinghouse, Mc-E | Treasure Hunt: Q-L | 22,000 | Hazel Bishop, Spector; (mor Product Services |
| Sugarfoot: W-F | 40,000 (1/2 hr.) | Amer. Chicle, Bates; Luden's, Mathes; Colgate-Palmolive, Bates | Truth or Consequences: Q-F | 23,000 | Sterling Drug, DFS |
| Ed Sullivan Show: V-L | 79,500 | Mercury, KGE; alt Kodak, JWT | 20th Century: D-F | 45,000 | Prudential, Reach McClintor |
| Sunday News Special: N-L | 9,500 | Whitehall, Bates; alt Carter Products, Bates | Twenty-One: Q-L | 30,000 | Pharmaceuticals, Parkson |
| Suspicion: My-L&F | 79,500 | Ford, JWT; Philip Morris, Ayer; 1/2 hr alt wk open | U.S. Steel Hour: Dr-L | 60,000 | U.S. Steel, BBDO |
| | | | Voice of Firestone: Mu-L | 28,000 | Firestone, Sweeney & James |
| | | | Wagon Train: W-F | 25,000 1/2 hr. | Drackett, YGR; Lewis-How Edsel, FCGB |
| | | | Mike Wallace: I-L | 15,000 | Philip Morris, Ayer |

18 JAN. - 14 FEB.

| WEDNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|-----------|---|-----------------------------------|---|---|---|---|--|--|--|--|
| NBC | | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| | | | | | | | | | | |
| | News sust | | D Edwards Whitehall | News sust | | D Edwards Brown & Wmson alt Am Can | News sust | | | |
| | | Sports Focus sust | No net service | | Sports Focus sust | No net service | | | | |
| | News sust (repeat feed) | John Daly News sust | D Edwards Whitehall | News sust (repeat feed) | John Daly News Bristol-Myers | D Edwards Brown & Wmson alt Am Can (repeat feed) | News sust repeat feed | | | |
| | Wagon Train (7:30-8:30) | Circus Boy Mars alt Kellogg | Sgt. Preston Quaker Oats | Tic Tac Dough RCA alt Warn-Lambert | Rin Tin Tin Nabisco | Leave It To Beaver Remington | Truth Or Consequences Sterling | Keep It In The Family sust Dick Clark sust (2/1 S) | Perry Mason (7:30-8:30) Lib-Owens-Ford alt Bristol-Myers alt Purex | People Are Funny Toni alt R. J. Reynolds |
| | Drackett, Lewis-Howe alt Edsel | Zorro AC Spark, 7-Up | Richard Diamond Private Detective P. Lorillard (1/3 S) | You Bet Your Life DeSoto alt Toni | Jim Bowie Amer Chiclo | Trackdown Amer Tobac alt Socony | Court Of Last Resort Lorillard | Country Music Jubilee co-op | Perry Mason Purex alt sust | Perry Como (8-9) Kimberley-Clark, RCA & Whirlpool |
| | Father Knows Best Scott Paper alt Lever Bros | The Real McCoys Sylvania | Climax Chrysler (8:30-9:30) (3 out of 4 wks) | Dragnet L&M alt General Foods | Colt .45 Campbell Soup alt Mennen | Zane Grey General Foods alt Ford | Life of Riley Lever alt sust | Country Music Jubilee Williamson | Dick And The Duchess Mogen David alt H. Ourtis | Sunbeam, Noxzema, Amer Dairy Knemark |
| | Kraft Theatre Kraft (9-10) | Pat Boone Chevrolet | Shower Of Stars Chrysler (8:30-9:30) (1 out of 4 wks) | People's Choice Borden alt Amer Home Prod | Frank Sinatra Chesterfield | Mr. Adams & Eve R. J. Reynolds | M Squad Amer. Tobac. alt H. Bishop | Lawrence Welk Dodge (9-10) | Gale Storm Nestle alt Helene Curtis | Polly Bergen Max Factor alt Club Oasis L&M |
| | The Unchained Goddess AT&T (2/12) (9-10) | TBA | Playhouse 90 Amer Gas alt Bristol Myers | The Ford Show Ford | Patrice Munsel Buick alt Frigidaire | Schlitz Plyhse Schlitz | The Thin Man Colgate | Lawrence Welk | Have Gun, Will Travel Whitehall alt Lever | Gisels MacKenzie Fversharp alt Scot Dean Martin L&M (2/1) (9-10) |
| | This Is Your Life P&G | Navy Log U. S. Rubber | Playhouse 90 Phillip Morris alt Bristol Myers | Rosemary Clooney The Lux Show Lever | Walter Winchell File Revlon | The Lineup P&G alt Brown & Wmson | Cavalcade of Sports Gillette (10-concl) | Mike Wallace Phillip Morris | Guns smoke L&M alt Sperry-Rand | End of the Rainbow Pharmaceuticals (1/11 S) |
| | No net service | No net service | Playhouse 90 Kimb-Clark alt Allstate | Jane Wyman H. Bishop alt Quaker | No net service | Person To Person Amer Oil & Hamm alt Time | NBC Sports Spot sust (1/10 S) | No net service | No net service | Your Hit Parade Amer Tobacco alt Toni |

| PROGRAM | COST | SPONSORS AND AGENCIES |
|-----------------------|--------|---|
| Thursday Fights: Sp-L | 45,000 | Mennen, Mc-E; Miles, Wade |
| Wince Welk: Mu-L | 14,500 | Dodge, Grant |
| Top Tunes: V-L | 19,000 | Dodge & Plymouth, Grant |
| Point: A-F | 12,000 | Bristol-Myers, YGR |
| My Line: Q-L | 29,500 | Helene Curtis, Ludgin; Florida Citrus, Benton & Bowles |
| White: CV-L | 38,000 | Plymouth, Grant (2/5 S) |
| Winchell File: Dr-F | 39,000 | Revlon, BBDO |
| Wyman: Dr-F | 36,500 | H. Bishop, Spector; Quaker Oats, NLGB |
| Asked For It: M-F | 18,000 | Skippy Peanut Butter, GBB |
| Bet Your Life: Q-L | 51,750 | DeSoto, BBDO; Toni, North |
| Young: Dr-F | 42,000 | P&G, B&B |
| Hit Parade: Mu-L | 49,000 | Amer Tobacco, BBDO; alt Toni, North |
| Grey Theatre: W-F | 45,000 | Gen Foods, B&B; Ford, JWT |
| A-F | 37,000 | AC Spark Plug, Brother; 7-Up, JWT |

| Specials and Spectaculars | | |
|--|-----------|--|
| PROGRAM | COST | SPONSORS AND AGENCIES |
| L. Ball-D. Arnez Show: CV-F | \$200,000 | Ford, JWT—2/3 |
| Conquest: D-F | 115,000 | Monsanto, NL&B—1/19 |
| *Dupont Show of the Month: Dr-L | 275,000 | Dupont, BBDO—1/21 |
| *Hallmark Hall of Fame: Dr-L | 165,000 | Hallmark, FC&B—2/9 |
| *High Adventure with Lowell Thomas: Dr-F | 250,000 | General Motors, Camp-Ewald—1/22 |
| *Dean Martin Show: V-L | 225,000 | Liggett & Myers, Mc-E—2 1 |
| Omnibus: M-L | 115,000 | Union Carbide, Mathes; Aluminum Ltd., JWT—1/26, 2/9 |
| *Shower of Stars: CV-L | 200,000 | Chrysler, Mc-E—1/23 |
| *Shirley Temple's Storybook | 225,000 | J. H. Breck, Ayer; National Dairy, Ayer; Hill Bros. Coffee, Ayer—2 2 |
| *The Unchained Goddess: D-F | 300,000 | Amer. Tel. & Tel., CGW—2 12 |
| Wide, Wide World: M-L | 210,000 | Gen. Motors, McM, J&A—1/19, 2 2 |

4.

DAYTIME

C O M P A

| | SUNDAY | | | MONDAY | | | TUESDAY | | |
|-------|--|---------------------------------------|--|---|---|--|---|---|--|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| 10:00 | | Lamp Unto My Feet sust | | | Garry Moore sust | Arlene Francis sust | | Garry Moore Gerber alt Gen Foods Florida Citrus alt Vick Chem | Arlene Francis sust |
| 10:15 | | | | | sust | Sterling | | | sust alt Sterling |
| 10:30 | | | | | | | | | |
| 10:45 | | Look Up & Live sust | | | Arthur Godfrey sust | Treasure Hunt sust alt Mentho | | Arthur Godfrey sust | Treasure Hunt sust |
| 11:00 | | | | | Stand Brands | | | Peter Paul alt sust | Brillo alt Chese-Ponds |
| 11:15 | | UN In Action sust | | | Bristol-Myers Singer | Price Is Right Lever Bros alt Ches-Pnds Ches-Pnds alt Mentho | | Pharmacraft alt Peter Paul sust | Price Is Right Lever alt Sterling Chese-Ponds |
| 11:30 | | | | | | | | | |
| 11:45 | | Camera Three sust | | | Dotto Colgate (1/6 S) | Truth or Consequences Sterling alt Lever sust | | Dotto Colgate (1/7 S) | Truth or Cons. sust Lever alt sust |
| 12N | | | | | | | | | |
| 12:15 | | Let's Take Trip sust | | | Hotel Cosmopolitan sust | Tic Tac Dough P&G alt Church & Dwight Toni alt P&G | | Hotel Cosmo. sust alt Toni | Tic Tac Dough Stand Brands P&G |
| 12:30 | | | | | Love of Life Amer Home Prod | | | Love of Life Amer Home Prod alt P&G | |
| 12:45 | | Wild Bill Hickok Kellogg | | | Search for Tomorrow P&G | It Could Be You Menthalt Pharma | | Search for Tomorrow P&G | It Could Be You Chese-Ponds alt sust |
| 1:00 | | | | | Guiding Light P&G | Ches-Pnds alt P&G | | Guiding Light P&G | Brillo alt P&G |
| 1:15 | | | Watch Mr. Wizard sust | | No net service | Close-Up co-op | | No net service | Close-Up co-op |
| 1:30 | | | | | News (1:25-1:30) sust | | | News (1:25-1:30) sust | |
| 1:45 | | | Frontiers of Faith sust | | As the World Turns P&G sust | Howard Miller co-op | | As the World Turns P&G Vick Chem alt Van Camp (1/28 S) | Howard Miller co-op |
| 2:00 | | | | | | | | | |
| 2:15 | | | No net service | | Beat The Clock sust | Howard Miller | | Beat The Clock Nestle alt sust Gerber alt sust | Howard Miller |
| 2:30 | | | | | Bristol-Myers | | | | |
| 2:45 | | | Wisdom sust | | Art Linkletter Stand Brands Campbell Soup | Kitty Foyle sust | | Art Linkletter Swift alt Toni Kellogg | Kitty Foyle Brillo alt sust sust |
| 3:00 | | | | | | | | | |
| 3:15 | Johns Hopkins File 7 sust | | Youth Wants To Know sust | American Bandstand partie & co-op | Big Payoff Colgate | Matinee (3-4) partie | American Bandstand partie & co-op | Big Payoff sust | Matinee (3-4) partie |
| 3:30 | | | | | | | | | |
| 3:45 | Dean Pike sust | The Last Word sust | Look Here sust | Do You Trust Your Wife? sust | Verdict Is Yours sust Bristol-Myers | Matinee | Do You Trust Your Wife? sust | Verdict Is Yours Van Camp (1/28 S) alt sust Swift alt Toni | Matinee |
| 4:00 | | | | | | | | | |
| 4:15 | Bowling Stars Am Machine & Foundry | Face-Nation sust | Wide Wide World (4-5:30, alt wks) Gen Motors | American Bandstand sust | Brighter Day P&G | Queen for a Day Chese-Ponds alt Menthalt Toni alt Sandura | American Bandstand sust | Brighter Day P&G | Queen for a Day Stand Brands |
| 4:30 | | | | | Secret Storm Amer Home Prod | | | Secret Storm Amer Home Prod | |
| 4:45 | Paul Winchell Hartz Mtn | World News Round-Up sust | Omnibus (4-5:30, alt wks) Union Carbide Aluminum Ltd. | American Bandstand | Edge of Night P&G Stand Brands | P&G Modern Romances Sterling Drug alt sust | American Bandstand | Edge of Night P&G Florida Citrus alt Vick Chemical | P&G Modern Romances Brillo alt Sterling |
| 5:00 | | | | | | | | | |
| 5:15 | Texas Rangers Sweets Co. | Seven Lively Arts sust (5-6) | Wide Wide World alt Omnibus | Superman Kellogg alt Sweets Co. | | Comedy Time sust P&G alt Pharma | Sir Lancelot Kellogg alt Wander Co. | | Comedy Time Chese-Ponds alt sust P&G alt sust |
| 5:30 | | | | | | | | | |
| 5:45 | Lone Ranger Gen Mills | Conquest Mon-santo (1/19) (5-6) | M. Saber Of London Sterling | Mickey Mouse Club ½ co-op Am Par | | | Mickey Mouse Club Mars alt Armour | | |

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (48, 49) includes regularly scheduled programming 18 January to 14 February, inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1:00

GRAPH

18 JAN. - 14 FEB.

| WEDNESDAY | | | | THURSDAY | | | | FRIDAY | | | | SATURDAY | | | |
|-----------|--|---|--|----------|---|---|--|--------|---|---|---|----------------------------|---|--|--|
| NBC | | | | ABC | CBS | NBC | | ABC | CBS | NBC | | ABC | CBS | NBC | |
| | Arlene Francis sust sust | | | | Garry Moore Nestle alt Libby Nestle alt Gen Foods | Arlene Francis sust | | | Garry Moore Sunshine Bisc alt sust Gerber alt sust | Arlene Francis sust | | | Capt Kangaroo (9:30-10:30) Luden (9:45-10) Brown Shoe (10:15-10:30) | Howdy Doody Continental Baking | |
| Crey | Treasure Hunt sust Corn Prod. alt sust | | | | Arthur Godfrey Gen Foods Armour | Treasure Hunt sust | | | Gen. Mills alt sust Lever | Treasure Hunt sust Corn Prod alt Sterling | | | Mighty Mouse Gen Foods alt Colgate | Ruff & Reddy sust | |
| | Price Is Right Lever alt Sterling Starkist alt SOS | | | | Gen Foods Gen Foods alt sust | Price Is Right Alberto Culver alt Lever Bros sust alt Miles | | | Sun Bisc alt Florida Citrus Gen Mills alt Vick Chem | Price Is Right Lever alt Corn Prod sust alt Mentho | | | Susan's Show sust | Fury Gen Foods alt Borden | |
| | Truth or Consequences sust alt L & Fink Amer Home alt sust | | | | Dotto Colgate (1/9 S) | Truth or Cons. sust alt Lever Alberto Culver alt Miles | | | Dotto Colgate (1/10 S) | Truth or Consequences Gen Foods alt sust Lever alt sust | | | Saturday Playhouse sust | Andy's Gang Minn. Mining alt sust | |
| C no. | Tic Tac Dough sust alt Starkist P&G | | | | Hotel Cosmopolitan sust Love of Life P&G | Tic Tac Dough Kraft Minnesota Mining alt P&G | | | Hotel Cosmopolitan sust alt Swift Love of Life Amer Home Prod | Tic Tac Dough Gossard alt SOS P&G | | | Jimmy Dean (12-1) sust | True Story sust Sterling Drug | |
| | It Could Be You Gen Foods alt Armour Lehn & Fink alt Corn Prod | | | | Search for Tomorrow P&G Guiding Light P&G | It Could Be You Alberto Culver alt Miles P&G alt Brown & Wmson | | | Search for Tomorrow P&G Guiding Light P&G | It Could Be You Am Home alt sust P&G alt Corn Prod | | | Concert From Carnegie Hall sust (1/18, 2/1) (12-1) | Detective Diary Sterling Drug sust | |
| | | | | | No net service News (1:25-1:30) sust | Close-Up co-op | | | No net service News (1:25-1:30) sust | Close-Up co-op | | | Lone Ranger Gen Mills alt Nestle | No net service | |
| | Close-Up co-op | | | | As the World Turns P&G Pillsbury | Howard Miller co-op | | | As the World Turns P&G Swift alt sust | Howard Miller co-op | | | No net service | No net service | |
| | Howard Miller co-op | | | | Beat The Clock Nestle alt Libby Johnson & Johnson alt Purex | Howard Miller | | | Beat The Clock G. Mills alt Gerber Sunshine Bisc alt Vick | Howard Miller | | | No net service | No net service | |
| | Kitty Foyle sust | | | | Art Linkletter Kellogg Pillsbury | Kitty Foyle sust | | | Art Linkletter Lever Bros Swift alt Staley | Kitty Foyle sust | | | No net service | | |
| | Matinee (3-4) partie | American Bandstand partie & co-op | | | Big Payoff sust | Matinee (3-4) partie | | | American Bandstand partie & co-op | Big Payoff Colgate | Matinee (3-4) partie | | No net service | | |
| | Matinee | Do You Trust Your Wife? sust | | | Verdict Is Yours sust sust | Matinee | | | Do You Trust Your Wife? sust | Verdict Is Yours Libby alt sust Gen Mills alt sust | Matinee | | No net service | | |
| Day | Queen for a Day Slender alt Chicken of Sea Amer Home alt Corn Prod | American Bandstand Peter Paul | | | Brighter Day P&G Secret Storm Amer Home Prod | Queen for a Day Brn. & Wmson alt Minn. Mining Miles alt Al Culver | | | American Bandstand Gen. Mills alt Lever Bros. | Brighter Day P&G Secret Storm Amer Home Prod | Queen for a Day SOS alt Welch Amer Home Prod alt sust | All-Star Golf (4-5) | Nat'l Hockey league games co-op (2-concl) | NCAA Football Ntl. games (var. times) | |
| Night | P&G Modern Romances Sust alt Sterling Drug | American Bandstand | | | Edge of Night P&G Pillsbury | P&G Modern Romances Kraft | | | American Bandstand | Edge of Night P&G Florida Citrus alt Vick Chem | P&G Modern Romances Sterling Drug alt Corn Prod | Miller Brewing Wildroot | (See above) | NCAA Football Regional games Sunbeam, Zenith, R. J. Reynolds | |
| | Comedy Time sust alt P&G SOS alt P&G | Woody Woodpecker Kellogg | | | Comedy Time Kraft Miles alt sust | The Buccaneers Kellogg alt Sweets Co. | | | | | Comedy Time sust alt Welch Gen Foods alt Mentho | | (See above) | NCAA Football Regional games Sunbeam, Philip Morris, AMF | |
| | | Mickey Mouse Club Bris. Myers, Pills alt Gen Foods | | | | Mickey Mouse Club Gen Mills alt sust | | | | | | | (See above) | Football Scoreboard Kemper (15 min. p.m. - follows Football) | |

a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; *News*, CBS, 7:45-8:00 a.m. and

8:45-9:00 a.m., Monday-Friday.

All times are Eastern Standard. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 46.

TELEPULSE

RATINGS: TOP SPOTS

| Rank now | Past rank | Top 10 shows in 10 or more markets Period 6-13 November 1957 TITLE, SYNDICATOR, SHOW TYPE | Average ratings | 7-STATION MARKETS | | 5-STA. MARKETS | 4-STATION MARKETS | | | | | | | | 3-STATION | |
|-------------|--------------|---|--------------------|----------------------|-------------------|-------------------|--------------------|-------------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|-------------------|-----------------|
| | | | | N.Y. | L.A. | S. Fran. | Boston | Chicago | Detroit | Milw. | Minis. | Phila. | Seattle- Tacoma | Wash. | Atlanta | Balt. |
| 1 | 1 | Highway Patrol (M) ZIV | 22.6 | 14.2 | 10.2 | 19.5 | 21.0 | 9.9 | 28.5 | 13.7 | 14.9 | 22.5 | 29.5 | 20.2 | 28.2 | 23. |
| | | | | wrea-tv 7:00pm | kttv 9:00pm | kron-tv 6:30pm | wbz-tv 7:00pm | wgn-tv 8:00pm | wjck-tv 10:30pm | wisn-tv 10:00pm | kstp-tv 10:30pm | wcau-tv 7:00pm | komo-tv 7:00pm | wtop-tv 7:00pm | waga-tv 7:00pm | wmar 7:00pm |
| 2 | 5 | State Trooper (A) MCA | 19.9 | | 7.3 | 15.9 | 25.7 | 17.5 | 8.9 | 20.0 | 21.2 | 12.5 | | | 26.2 | |
| | | | | | khj-tv 8:00pm | kpix 7:00pm | wnac-tv 10:30pm | wnbq 9:30pm | cklw-tv 7:00pm | wtmj-tv 9:30pm | kstp-tv 9:30pm | wrev-tv 7:00pm | | | waga-tv 7:00pm | |
| 3 | 7 | Whirlybirds (A) CBS | 19.7 | 3.9 | 9.2 | 13.9 | 30.0 | 10.2 | 15.2 | 23.2 | | 14.9 | 23.0 | 16.2 | 16.0 | |
| | | | | wpix 7:30pm | khj-tv 7:30pm | kron-tv 6:30pm | wbz-tv 7:00pm | wgn-tv 9:00pm | wwj-tv 6:30pm | wtmj-tv 9:30pm | | wcau-tv 7:00pm | king-tv 7:00pm | wttg 9:30pm | wab-tv 7:00pm | |
| 4 | 7 | Death Valley Days (W) U.S. BORAX | 19.5 | 10.4 | 11.4 | | 28.7 | 11.5 | 18.2 | | 13.4 | 13.2 | 20.3 | | 20. | |
| | | | | wrea-tv 7:00pm | krea-tv 7:00pm | | wnac-tv 10:30pm | wnbq 10:00pm | wwj-tv 7:00pm | | wcon-tv 6:00pm | wrev-tv 7:00pm | komo-tv 9:00pm | | wbal 7:00pm | |
| 5 | 2 | Silent Service (A) NBC | 19.1 | 11.7 | 7.4 | 17.9 | 22.8 | 23.5 | 14.9 | 14.5 | 9.4 | 12.2 | 25.6 | 14.9 | 11.4 | |
| | | | | wrea-tv 7:00pm | kttv 7:30pm | kron-tv 7:00pm | wbz-tv 7:00pm | wnbq 9:30pm | wjck-tv 7:00pm | wisn-tv 9:30pm | wten-tv 9:30pm | wfil-tv 6:30pm | king-tv 7:30pm | wtop-tv 10:30pm | waga-tv 6:30pm | |
| 6 | 3 | Sheriff of Cochise (W) NTA | 19.0 | 7.3 | 13.5 | 19.2 | 22.9 | 14.5 | | | 15.7 | 13.9 | 24.7 | | 16.0 | 15. |
| | | | | wabd 7:00pm | kttv 7:30pm | kron-tv 6:30pm | wnac-tv 6:30pm | wnbq 10:00pm | | | kstp-tv 10:30pm | wcau-tv 7:00pm | king-tv 7:00pm | | wab-tv 7:00pm | wbal 10:30pm |
| 7 | 10 | Honeymooners (C) CBS | 18.5 | 15.9 | 14.2 | 24.0 | 29.5 | 14.5 | 25.9 | | 8.0 | 19.2 | 21.9 | 12.2 | 18.0 | 12. |
| | | | | wrea-tv 7:00pm | knxt 7:00pm | kron-tv 7:00pm | wnac-tv 10:30pm | wgn-tv 9:30pm | wjck-tv 10:30pm | | weco-tv 10:30pm | wrev-tv 7:00pm | king-tv 6:00pm | wre-tv 10:30pm | wab-tv 7:00pm | wjz 10:00pm |
| 8 | 4 | Men of Annapolis (A) ZIV | 17.7 | 5.7 | 9.9 | 17.9 | 19.9 | 17.9 | 18.9 | 11.2 | 10.5 | | 11.3 | 9.9 | 20.2 | 27. |
| | | | | wabc-tv 10:30pm | knxt 7:30pm | kpix 9:30pm | wnac-tv 6:00pm | wgn-tv 9:30pm | wjck-tv 7:00pm | wisn-tv 9:00pm | weco-tv 10:30pm | | komo-tv 10:00pm | wtop-tv 7:00pm | waga-tv 7:00pm | wmar 10:30pm |
| 9 | | Harbor Command (A) ZIV | 16.2 | 6.6 | 9.2 | 14.2 | 22.2 | 7.9 | 19.5 | 18.7 | 11.5 | 10.5 | | 4.5 | | |
| | | | | wabc-tv 10:30pm | kttv 7:00pm | kron-tv 6:30pm | wnac-tv 7:00pm | wgn-tv 8:00pm | wjck-tv 10:30pm | wtmj-tv 9:30pm | kstp-tv 9:30pm | wcau-tv 6:30pm | | wmal-tv 10:30pm | | |
| 10 | | Annie Oakley (W) CBS | 15.8 | 6.3 | 4.5 | 6.5 | 24.4 | 10.5 | 19.2 | 17.2 | 20.7 | 14.5 | 22.7 | 13.2 | 9.5 | 14. |
| | | | | wabc-tv 6:30pm | kabc-tv 6:00pm | kgo-tv 6:00pm | wnac-tv 5:00pm | wgn-tv 6:00pm | wxyz-tv 6:30pm | wtmj-tv 6:00pm | kstp-tv 5:30pm | wcau-tv 5:30pm | king-tv 6:00pm | wtop-tv 7:00pm | wlw-a 6:00pm | wbal 5:00pm |
| Rank now | Past rank | Top 10 shows in 4 to 9 markets | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | |
| 1 | 1 | Esso Golden Playhouse (D) OFFICIAL FILM | 21.3 | | | | 27.2 | | | | | 18.9 | | | 17. | |
| | | | | | | | wbz-tv 7:00pm | | | | | wcau-tv 10:30pm | | | wmar 7:00pm | |
| 2 | | Decoy (M) OFFICIAL FILM | 17.8 | | 10.9 | | | | 5.9 | 14.3 | | 15.4 | | | | |
| | | | | | kttv 8:00pm | | | | wisn-tv 7:00pm | wten-tv 9:30pm | | king-tv 9:00pm | | | | |
| 3 | 2 | Crusader (A) MCA | 17.4 | | | | 13.5 | | 10.2 | 13.2 | 10.7 | | | | | |
| | | | | | | | wnac-tv 11:15pm | | wwj-tv 10:30pm | wxix 10:00pm | kstp-tv 10:30pm | | | | | |
| 4 | | Famous Playhouse (D) MCA | 15.7 | | 3.3 | | | | | 5.2 | | | | | 17.5 | |
| | | | | | kttv 11:15pm | | | | | wisn-tv 2:00pm | | | | | wlw-a 6:00pm | |
| 5 | 3 | Badge 714 (M) NBC | 14.9 | 3.2 | 9.9 | | 22.9 | | | | 12.4 | | 11.3 | | 14.9 | |
| | | | | wpix 9:00pm | kttv 8:30pm | | wnac-tv 6:30pm | | | | kstp-tv 10:30pm | | king-tv 10:00pm | | waga-tv 7:00pm | |
| 5 | 6 | Cisco Kid (W) ZIV | 14.9 | | | | | 9.9 | | | 13.0 | | | | 10.0 | 11. |
| | | | | | | | | wgn-tv 6:00pm | | | weco-tv 4:30pm | | | | waga-tv 5:30pm | wbal 7:00pm |
| 7 | | Ramar of the Jungle (A) TPA | 13.6 | | | | 17.7 | | 12.5 | | 14.5 | | | | 9.7 | |
| | | | | | | | wnac-tv 6:00pm | | wxyz-tv 2:00pm | | weco-tv 10:30am | | | | wlw-a 6:00pm | |
| 8 | | Little Rascals (C) INTERSTATE | 13.5 | 3.9 | 8.6 | 13.2 | | | | | | 15.8 | | | | |
| | | | | wabc-tv 6:00pm | khj-tv 7:00pm | kron-tv 5:15pm | | | | | | king-tv 4:30pm | | | | |
| 9 | | Looney Tunes (C) GUILD | 12.5 | 9.7 | 10.0 | | | 10.4 | | | 13.6 | 13.2 | | 8.8 | | |
| | | | | wabd 6:30pm | ktla 4:00pm | | | wgn-tv 12:00pm | | | weco-tv 5:00pm | wcau-tv 10:00am | | wttg 9:00am | | |
| 10 | | Tracer (Doc) MINOT | 12.3 | 1.3 | 1.7 | | | | 7.2 | | | | | | | |
| | | | | wpix 8:30pm | ktla 10:00pm | | | | wxyz-tv 10:30pm | | | | | | | |

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated. 1/4 hr., 1/2 hr., 3/4 hr., 1 hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 6-13 November. While network shows are fairly stable from month to month in the markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all last

FILM SHOWS

| 1-STATION MARKETS | | 2-STATION MARKETS | | | |
|-------------------|--------|-------------------|---------|---------|------------|
| Columbus | St. L. | Birm. | Dayton | New Or. | Providence |
| 29 23.5 23.4 | | 31.3 | 31.8 | 37.3 | 23.5 |
| tv wbns-tv ksd-tv | | wbre-tv | whio-tv | wdu-tv | wjar-tv |
| 10:30pm 9:30pm | | 9:30pm | 9:00pm | 10:00pm | 10:30pm |
| 9 12.9 24.9 | | 32.3 | 31.3 | 32.8 | 20.8 |
| tv wtvn-tv ksd-tv | | wbre-tv | whio-tv | wdu-tv | wjar-tv |
| 10:30pm 9:30pm | | 9:00pm | 7:00pm | 10:00pm | 10:30pm |
| 17.2 23.5 | | 27.3 | 30.8 | 31.3 | |
| tv wtvn-tv ksd-tv | | wbre-tv | whio-tv | wdu-tv | |
| 7:00pm 10:00pm | | 9:00pm | 7:30pm | 10:00pm | |
| 2 25.9 28.5 | | 23.3 | 27.3 | 26.3 | 23.3 |
| tv wbns-tv kwk-tv | | wbre-tv | whio-tv | wdu-tv | wjar-tv |
| 9:30pm 9:30pm | | 6:00pm | 7:00pm | 10:30pm | 7:00pm |
| 4 18.9 18.5 | | 25.0 | 30.3 | 29.3 | 22.3 |
| tv wtvn-tv kwk-tv | | wbre-tv | whio-tv | wdu-tv | wjar-tv |
| 7:00pm 10:00pm | | 10:00pm | 7:00pm | 10:30pm | 7:00pm |
| 9 13.2 | | 26.0 | 26.8 | 25.3 | |
| tv wtvn-tv | | wbre-tv | whio-tv | wdu-tv | |
| 7:30pm | | 10:00pm | 6:30pm | 10:30pm | |
| 9 22.5 10.2 | | | | 32.3 | 25.3 |
| tv wbns-tv ktvi | | | | wdu-tv | wpro-tv |
| 7:00pm 9:30pm | | | | 9:30pm | 7:00pm |
| 5 17.2 19.9 | | 14.5 | 28.5 | 36.8 | |
| tv wbns-tv ksd-tv | | wabt | whio-tv | wdu-tv | |
| 7:30pm 10:00pm | | 10:00pm | 10:30pm | 9:30pm | |
| 17.9 | | 29.5 | | 21.3 | 29.8 |
| tv wtvn-tv | | wbre-tv | | wdu-tv | wpro-tv |
| 9:30pm | | 8:30pm | | 6:00pm | 7:00pm |
| 2 17.5 19.9 | | 25.3 | 14.3 | 19.3 | 20.8 |
| tv wbns-tv kwk-tv | | wbre-tv | whio-tv | wdu-tv | wjar-tv |
| 6:00pm 6:00pm | | 6:00pm | 6:00pm | 5:30pm | 6:30pm |
| | | | | | |
| | | | | 28.3 | 23.8 |
| | | | | wdu-tv | wpro-tv |
| | | | | 10:00pm | 10:30pm |
| | | 22.0 | | 31.8 | |
| | | wabt | | wdu-tv | |
| | | 9:30pm | | 10:00pm | |
| 20.5 | | | | 36.0 | |
| kwk-tv | | | | wdu-tv | |
| 10:00pm | | | | 9:30pm | |
| | | 33.3 | | 19.3 | |
| | | wbre-tv | | wdu-tv | |
| | | 9:30pm | | 2:30pm | |
| | | | | 30.0 | |
| | | | | whio-tv | |
| | | | | 10:30pm | |
| 20.9 17.9 | | | | 18.3 | |
| wtvn-tv ksd-tv | | | | wdu-tv | |
| 5:30pm 5:30pm | | | | 5:30pm | |
| 8.9 | | | | | |
| whw-e | | | | | |
| 12 noon | | | | | |
| | | 28.8 | 18.6 | | |
| | | whio-tv | wdu-tv | | |
| | | 6:00pm | 5:00pm | | |
| 16.0 | | | | 23.3 | 7.8 |
| wtvn-tv | | | | wdu-tv | wjar-tv |
| 11:00am | | | | 9:00am | 8:00am |
| 15.2 9.2 | | 30.5 | 21.3 | | |
| wtvn-tv ksd-tv | | whio-tv | wdu-tv | | |
| 7:00pm 5:30pm | | 7:00pm | 10:00pm | | |

as in other than top 10. Classification as to number of stations in Pulse's own. Pulse determines number by measuring which stations received by homes in the metropolitan area of a given market. Station itself may be outside metropolitan area of the market.



The people in the multi-billion dollar North Florida - South Georgia market demand Jack Paar for their course of entertainment . . . he's straight down the sales fairway with Tonight!

"Jaxie" suggests you give Ralph Nimmons a call in Jacksonville at ELgin 6-3381 or your nearest P.G.W. "Colonel" for availabilities.

BASIC NBC AFFILIATION

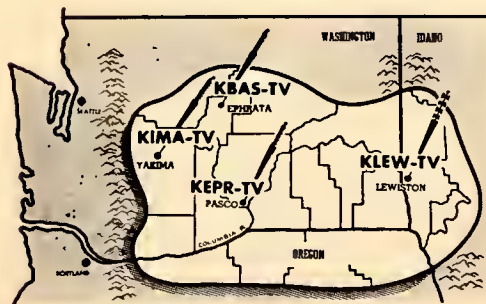
Represented by Peters, Griffin, Woodward, Inc.

WFGA-TV Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION



Take off that gray flannel, Smidley.

You can't even look like Madison Avenue anymore. Why, every other buyer in the business is snapping up this Cascade buy. Where ya been, Smidley? This Cascade is tremendous. An exclusive billion-dollar television market—the biggest single buy in the West and getting bigger every day. Let's get a bundle on it, Smid, or you've had it.



CASCADE
BROADCASTING COMPANY

NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

SPONSOR ASKS

What do you think of the charges
that tv is becoming boring



Harold E. Fellows, chairman of the board, NAB, Washington, D. C.

The first question to consider in evaluating these charges that television has become boring is, I believe, just who is being bored? We all recall that last summer, before a single one of the new programs went on the air, segments of



Increased viewing indicates tv public isn't bored

the entertainment trade press flatly announced that the forthcoming season was "a dud." They were certain that they would be bored, if you please, by programs whose first rehearsals were still weeks away.

The viewing public, on the other hand, preferred to make its judgments after the fact. What has that judgment been? All available measurements that I have seen indicate that this has been the most successful season in television history in terms of audience acceptance. Furthermore, the growth in the amount of time Americans spend viewing television has increased as the season went on.

In view of this evidence, there is no doubt in my mind how broadcasters must resolve any doubt raised by the charges of growing boredom. The broadcaster's first responsibility is to the public and all objective indications are that he is fulfilling that responsibility well. There is considerable irony, it seems to me, in the fact that in many cases the kinds of programs unequivocally condemned in advance by some critics have been the season's hits as far as the public is concerned.

I certainly do not challenge the good faith of the great majority of our critics. We welcome the constructive ad-

vice and positive contributions they can make to this great medium. I do suspect, though, that last summer's prognostications of a "dud" season conditioned some critics in the manner of Chicken Little's dire predictions. No amount of evidence to the contrary is going to convince these few that the sky is not falling.

While I believe that broadcasters have every right to be proud of public acceptance of current television programming, I am equally certain that this industry will not be complacent about its future. Both at the national and local levels, broadcasters are placing more emphasis on creative planning for future programs. This wise investment will provide invaluable "lead time" and insure that television programming, vital and dynamic today, will continue to be so tomorrow.

Peter Cash, president, TvB, New York
I have been asked to comment on "the boredom factor of television" statement which has, although taken out of context, come into focus in print and discussion. They talk about it as if



Tv is meeting the changing tastes of the public

someone had been measuring it on some objective basis.

Frankly, I would dismiss this unsubstantiated diatribe except for the fact that it has commanded attention in published space and could get serious attention from key people in advertising.

Because such ambiguous statements as this are obviously refutable I am not going to take the time to answer point by point the emotional reactions

stirred up amongst a few. But, I am going to offer a sampling of television's most recent dimensions to demonstrate how ridiculous they are.

In the month of October, 1957, for example, Nielsen data tells us that the average U. S. Tv-home spent five hours and 27 minutes viewing television each day. This measurement of "boredom" represents the largest increase in viewing time over the same month of the preceding year since February of 1955 beat out February, 1954.

What's more this increase in time spent resulted from an increase in homes viewing for every single hour of the broadcast day.

The report also showed that seven out of 10 months in 1957 set new records as all-time highs for time spent viewing per day. This, on the surface, would tend to indicate that people certainly were going out of their way to be entertained and learn something on television—not to be "bored."

And they come back in increasing numbers. In 1957, through November, network television's audience reached record proportions with audience totals in each month of the year exceeding last year's comparable month. This was true of daytime as well as nighttime tv. This is all the more substantial when you note that the average evening network program reached almost a million and a half more homes per broadcast in 1957 than in 1956 and during weekday daytime programs an average of 272,000 additional homes.

The proof of the pudding is then, I say, in growing audiences and the amount of time devoted to television. Whatever the levels of television, it can be and is constantly being improved upon to meet the changing tastes of the people. That's a pretty far cry from talking about boredom. Cliches, such as these, only cast suspicion upon all the working informa-

tion which the entire advertising fraternity originates and makes available for the guidance of advertisers. The television industry must continue to do a more positive selling job—to get across concrete viewing facts at all levels.

Mark Goodson, *Goodson-Todman Productions, New York*

The average man is a bundle of conflicting impulses and instincts. He wants security, but he loves to gamble. He craves peace, but is titillated by danger. He loves his wife, but, oh you kid.

Likewise with tv. The viewer is intrigued by the new, fresh, and exciting



"Boredom" isn't big factor in audience shifting

—but held firmly in the grasp of the old, the tested, the familiar. I believe of the two forces—there is more strength to the old and familiar.

In other words, I feel that "boredom" is a relatively inconsequential factor in the shifting of audience affections.

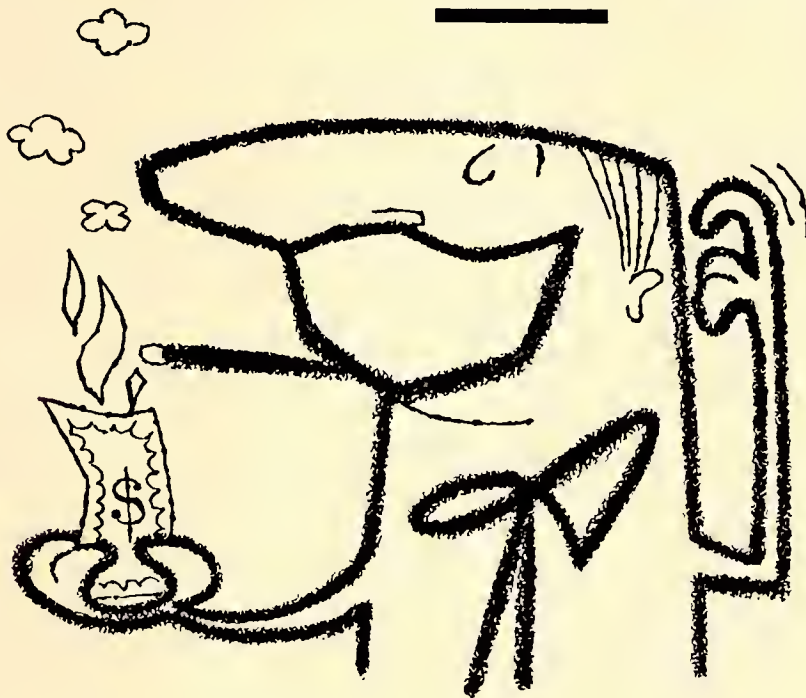
When a new show comes on, a viewer may or may not get around to giving it a trial tune-in. If it is opposite an old favorite, it may take him weeks before he even hears about the other program. And, if there is only minimal hubbub about the new show, our viewer may never tune it in for so much as a tiny taste.

If he does go for a sample, and finds it appealing, he may come back for more and, then more again. If this process continues, the new show may

(Please turn to page 82)

See page 39 this issue for agency president Jack Cunningham's latest broadside on tv's "boredom factor"

MORE for YOUR money!



SIX OF THE TOP TEN 5-TIME-A-WEEK SHOWS BELONG TO K-NUZ

Put your product in K-NUZ top-rated time periods for sure-fire sales at the **LOWEST COST PER THOUSAND!**



No. 1 Buy in HOUSTON

K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

| | |
|---|---|
| <p>National Reps.: Forjoe & Co.—</p> <p>New York • Chicago • Los Angeles •</p> <p>San Francisco • Philadelphia • Seattle</p> | <p>Southern Reps.: CLARKE BROWN CO.—</p> <p>Dallas • New Orleans • Atlanta</p> |
|---|---|

IN HOUSTON, CALL DAVE MORRIS, Jackson 3-2581

SPOT BUYS

RADIO BUYS

Liggett & Myers Tobacco Co., New York, is planning a top-market campaign for its Oasis cigarettes. The schedule kicks-off in late January for about eight weeks. Minute and 20-second announcements during early morning and late afternoon are being slotted; frequencies vary from market to market. Buyer: John Morena. Agency: McCann-Erickson, Inc., New York. (Agency declined to comment.)

General Foods Corp., New York, is preparing a campaign for Southern markets to promote its Sanka coffee. The short-term schedule begins 27 January. The advertiser is placing daytime minutes, 6:00 a.m. to 6:00 p.m., Monday through Friday. Frequencies vary from market to market. Buying is not completed. Buyer: Kay Brown. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)

TV BUYS

Corn Products Refining Co., New York, is lining up major markets for its Nu Soft fabric softener. The campaign starts 28 January; three flights of three weeks each are being placed, with three weeks between each flight. Schedules are made up of daytime and nighttime minutes, frequencies varying from market to market. Buyer: Jay Schoenfeld. Agency: McCann-Erickson, Inc., New York. (Agency declined to comment.)

Peter Paul, Inc., Naugatuck, Conn., is going into major markets to push its Mounds candy. The advertiser hasn't used spot in some time, and this campaign is its initial reentry into the medium. The schedule starts 19 January in some 60 markets; frequency depends upon the market. Buyer: Martin Bruehl. Agency: Dancer-Fitzgerald-Sample, New York. (Agency declined to comment.)

The Procter & Gamble Co., Cincinnati, is scheduling announcements in various markets for its Crisco. The campaign starts in late January and runs through the contract year. Minutes during both daytime and nighttime segments are being used, frequencies varying. Buyers: Graham Hay and Bob Hay. Agency: Compton Advertising, Inc., New York. (Agency declined to comment.)

Emerson Drug Co., div. of Warner-Lambert Pharmaceutical Co., is placing announcements in the top markets for its Bromo-Seltzer. The campaign starts in late January and extends until the end of the year. The advertiser is purchasing nighttime minutes, and frequencies will vary. Buyer: Jeane Jaffe. Agency: Lennen & Newell, Inc., New York. (Agency declined to comment.)

J. A. Folger & Co., Kansas City, Mo., is adding a substantial number of markets to its present schedule. Starting dates are staggered through February, and the schedules range from seven to 10 weeks. 20-second announcements are being used during daytime segments; 20-second and I.D.'s are being used during nighttime; frequencies: 15-30 per week per market. Buying has just started. Buyer: Al Randall. Agency: Cunningham & Walsh, Inc., New York. (Agency declined to comment.)

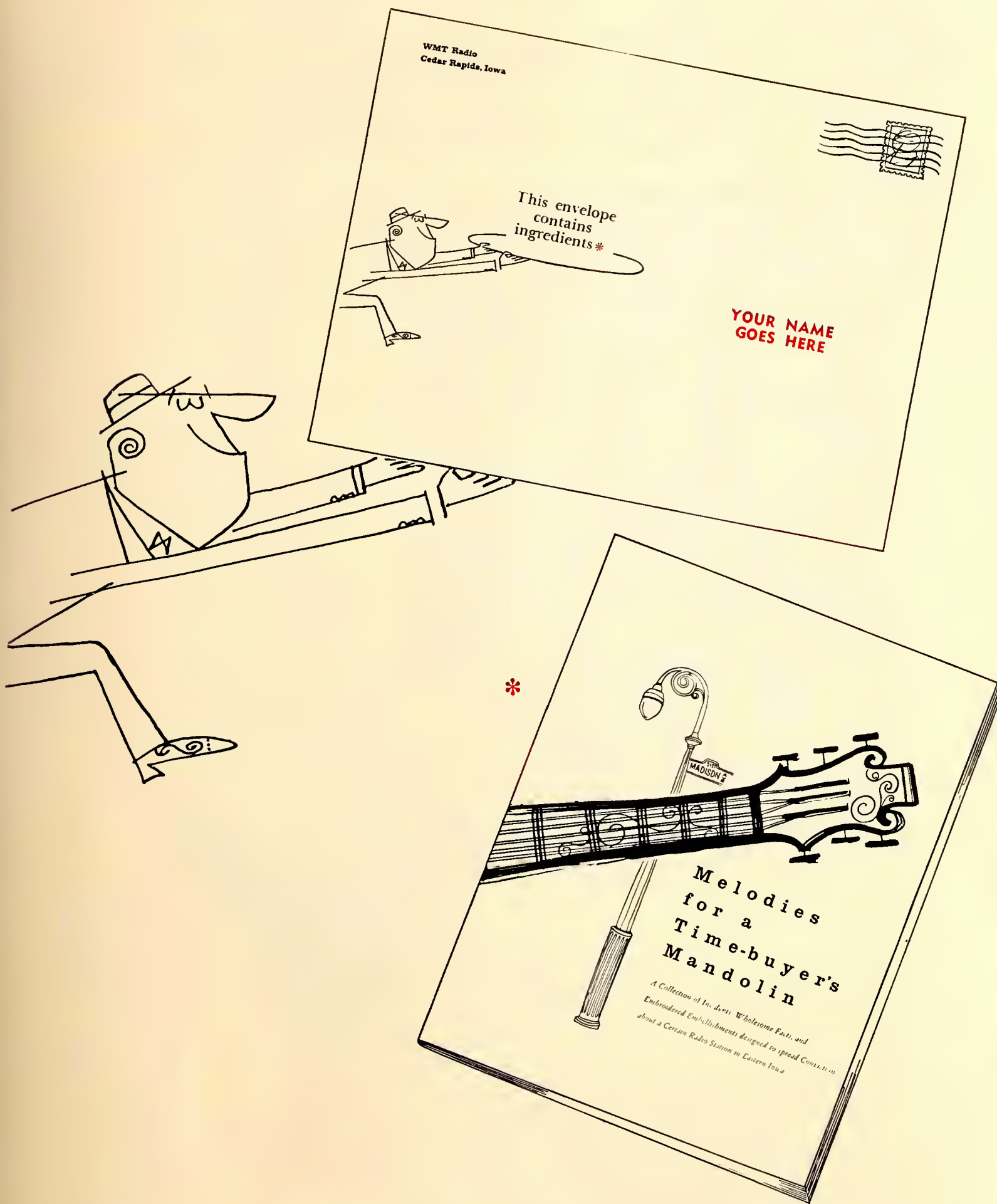


Channel 7 rolls up its sleeves behind solid programming and digs in on merchandising and product promotion that really pays off. Give your marketing or distribution problems the Channel 7 solution—enthusiastic cooperation from folks who know firsthand just what makes this unique Miami market tick. WCKT's plus services deliver a promotional punch that gets you greater returns per TV dollar day after day.

Try WCKT now and discover why Channel 7 makes TV a better buy than meets the eye!

WCKT

CHANNEL
MIAMI, FLORIDA



No self-respecting haruspex can afford to be caught divining without a copy of this syllabus of Eastern Iowa lightning and firepower. If you're not on our mailing list and would like a copy, notify WMT in Cedar Rapids or our national representatives, The Katz Agency in New York City.

P.S. You don't have to play a mandolin.

... in fact

**WSJS television outsells all other stations
in Piedmont North Carolina and Virginia**

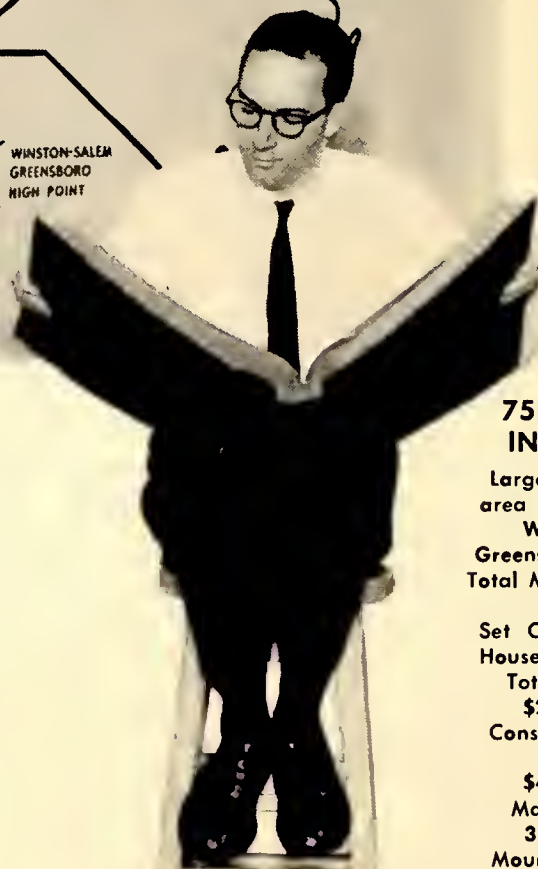
WSJS

television

WINSTON-SALEM



for { WINSTON-SALEM
GREENSBORO
HIGH POINT



**WSJS television
blankets the biggest,
richest market in the Southeast**

The Piedmont section of N. C. and Virginia offers the advertiser a regional market with concentrated population in the most industrialized and progressive area in the Southeast.

**75 COUNTIES
IN 4 STATES**

Largest metropolitan
area in the Piedmont:
Winston-Salem
Greensboro, High Point
Total Market Population:
3,198,000
Set Count — 606,109
Households — 831,500
Total Retail Sales
\$2,936,261,000
Consumer Spendable
Income—
\$4,121,456,000
Maximum Power
316,000 Watts
Mountain top Tower
2,000 feet above
average terrain

Our current Market Data Book with
complete information and cover-
age maps is available.

WSJS television
CHANNEL 12 • **WINSTON-SALEM**

CALL HEADLEY-REED, REPS.

News and Idea WRAP-UP

ADVERTISERS

The government's anti-trust suit charging RCA and NBC with unlawfully conspiring to obtain five of the nation's tv stations has been dismissed by a federal judge in Philadelphia.

The suit, filed 4 December, 1956, came four months after the FCC had approved the exchange of stations. The Government, informed of the transaction, did not object at the time the licenses were issued.

Chief Judge William H. Kirkpatrick in dismissing the case upheld RCA's contention that the suit constituted double jeopardy.

Johnson Motors has signed as co-sponsor for three Bob Hope hour-long specials over NBC-TV this spring.

The three shows will occur on 6 February, 2 March and 5 April.

Johnson, with Timex, was one of Hope's original sponsors last fall. Plymouth, which picked up the remaining shows after Timex cancelled after the first, co-sponsored its last Hope show on 17 January. No new co-sponsor has yet been signed.

The American Dairy Association and the Chocolate Milk Foundation are using network tv and spot radio to promote a new winter-time refreshment—hot chocolate milk.

The campaign will run this month and next.

Revlon continues to diversify, its latest aquisition being Knomark (Esquire shoe polish.)

Knomark's ad budget with Emil Mogul this year was about \$2 million.

Colgate-Palmolive will extend its Thin Man series over NBC-TV for 26 weeks.

The contract with MGM-TV calls for the production of 13 new programs and the use of 13 repeat programs during the summer.

Serta-White Cross mattress company of Cambridge Mass. is going heavily into air media for its biggest advertising and promotion program to-date.

As a starter, Serta is sponsoring a Sunday afternoon feature film program over WNAC TV, Boston. In the offing is a saturation spot schedule on New England radio stations.

James M. Delaney, senior partner of Delaney & Woods accounting firm, has resigned as chairman of the board of Curtiss Candy Co.

Delaney began his 21-month sojourn with Curtiss as a consultant. The completion of the prime objectives of his management program for Curtiss has permitted his return to full-time participation in his own corporation.

On new assignments: Tom Tausig, assistant director of advertising for P. Lorillard. The position, a new one, has been set up as part of an expanded marketing program for Kent, Old Gold and Newport cigarettes . . . W. A. Jimison, advertising director of the Chicago-Central District of the Borden Company . . . H. R. Chamberlin, L. R. Johnson and R. J. Davis, Jr., promoted to full divisional advertising managers for the Carnation Company . . . Dwight R. Anneaux, general manager of the utility division for Whirlpool . . . Dean L. Stubblefield, advertising manager of SchenLabs Pharmaceuticals.

AGENCIES

What 1957 did for Ted Bates:

Billings for the year rose to over \$100 million—compared to \$75,700,000 in 1956.

The entire increase came from clients with the company at the start of the year. No new ones were added.

R/M/C Productions, Inc., tv commercial production subsidiary for Reach, McClinton, has completed



KSTN

Delivers
the *Big*
STOCKTON
Audience

LATEST HOOPER AND PULSE

TELL THE
STORY

HOOPER
KSTN LEADS BY 71%*

PULSE
KSTN LEADS BY 45%**

*Second Quarter 1957
**May 1957

SELL with Certainty
on

KSTN

"most-listened-to" station in the Big
Stockton Market for the past four
years.



MEMBER STATION
A-BUY in California

Represented by
GEORGE P. HOLLINGBERY CO.

PICTURE WRAP-UP



Lights! Action! Commercial! Madame Helena Rubinstein is shown here during the actual filming of a commercial in her New York apartment. This will open the forthcoming Sid Caesar tv show, *Sid Caesar Invites You*, to be seen on Sundays (starting 1/26) 9:00 to 9:30 p.m. over ABC TV. Helena Rubinstein is the show's sponsor



Hitchcock Theater is selected by *Look* magazine as the year's best half-hour dramatic show. Receiving the 1957 tv award is Alfred Hitchcock (center). With him are Joe Moran (l.), vice president of Young & Rubicam, and Don Frost, vice president and advertising director for Hitchcock's sponsor, the Bristol-Myers Company

Man with a mink, Ted Neale, Jr., Neale Adv. Assoc., Hollywood, receives this stole from Felix Adams (r.), KLAC, Los Angeles, operations vice president for his winning answer in a KLAC-sponsored agency contest. Watching are two of the contest judges (l. to r.) Ed Cooper, vice president-western manager of SPONSOR and Marvin Saltzman, publisher of *MAC*



Red letter day is circled on the calendar by Bruce Osborne, executive v.p. of Modern Finance Co., nine years of spot advertising over WBNS-TV, Columbus. With him are Arnold Routson (l.), WBNS-TV account executive and Paul Kelly (r.), president of Kelly & Lamb Advertising Agency

Satellite cakes are result of baking contest held to honor the 3rd anniversary of KEPR-TV, Pasco-satellite of KIMA-TV, Yakima-owned and operated by the Cascade Broadcasting Co. Arguing over the winners are (l. to r.) Bill Moody, program director and Monte Strohl, station manager, KPER. Ed Morrissey, Cascade promotion manager watches the battle



5 timebuyers — 5 reasons for buying WKY, Oklahoma City!

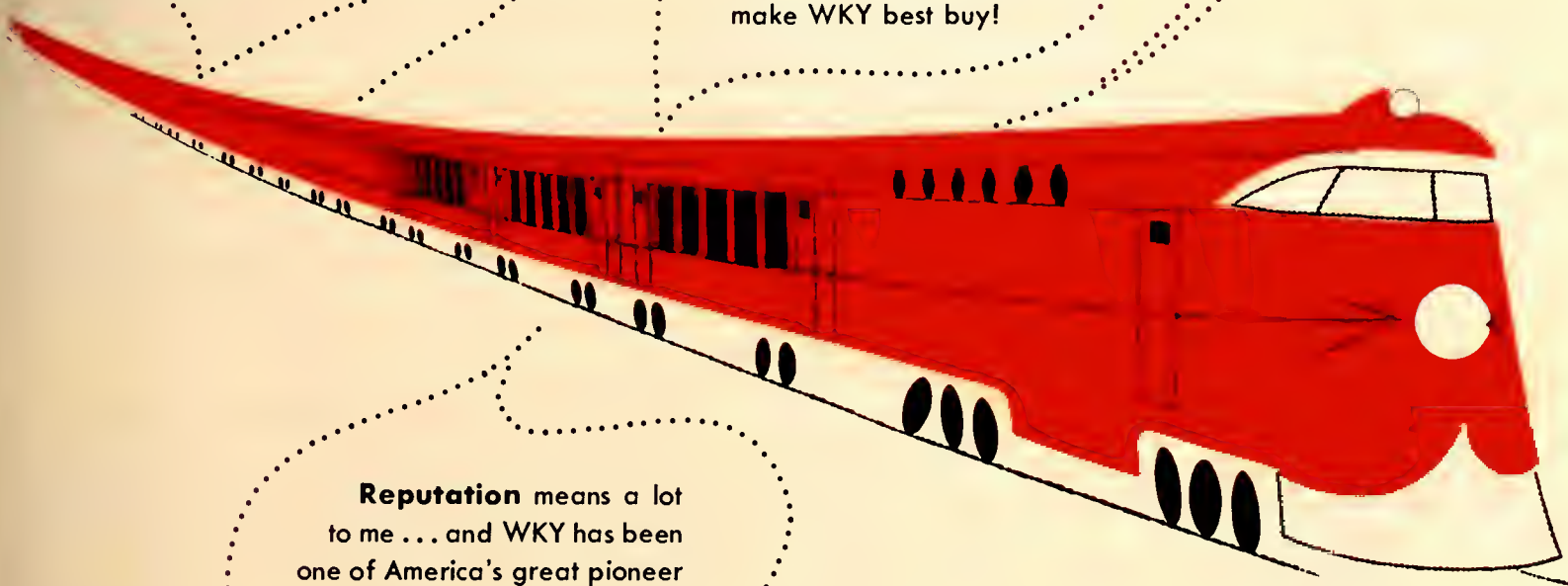
Total coverage sold me!
NCS #2 gives WKY 56 counties
—18 more than the 2nd station!
Coverage area contains 68%
of Oklahoma's population,
retail sales!

Pulse showed me WKY is
clearly dominant morning ...
noon ... night! Audience 6 a.m. to
midnight averaged 45%
greater than 2nd station!

Cost-per-thousand
clinched it for me! Top
audience, top coverage
make WKY best buy!

Nielsen proves WKY's
unduplicated weekly coverage
is greater than the next
4 stations combined!

Reputation means a lot
to me ... and WKY has been
one of America's great pioneer
stations since 1920!



"And you'll like the way the Katz people come up
with accurate, useful information and prime avail-
abilities when you want them."

However you buy... it's



930 kc NBC
OKLAHOMA CITY
The WKY Television System, Inc.

CHANSATIONAL! NEW CHARLIE CHAN CAPTIVATES PHILADELPHIA!

SMASH RATINGS

all over the country! NEW CHARLIE CHAN improves ratings, betters time periods everywhere!

In Philadelphia, on WCAU-TV it improved the Friday 7:00-7:30 time period on its very first rating by more than 17% to immediately become one of the highest-rated syndicated programs in the market on any station, any day, any time, with a 41.9% share of audience. (Videodex 11/57).

Captures the big share of audiences in Chicago, Los Angeles, Atlanta, Baltimore, Columbus, Detroit, New Orleans, Pittsburgh, Dallas-Ft. Worth and in key market after market!



tpa

TELEVISION PROGRAMS OF AMERICA, INC.
488 MADISON • N.Y. 22 • PLaza 5-2100

its third month of operation with the shooting of its 35th commercial.

Werner Michel, agency v.p. in charge of tv/radio, is president of R/M/C Productions and a member of the agency's board.

Tv Guide this week asked Madison Avenue media buyers to help it celebrate its passing of the 6-million circulation mark by drinking a bottle of champagne.

Tv Guide furnished the toast.

New England merger: Silton Brothers, Callaway Inc. has been formed in Boston with the consolidation of Silton Brothers and The Callaway Associates.

Officers of the new company are Jason N. Silton, chairman; Myron L. Silton, president; Morris Susman, treasurer; Ramon H. Silton, executive v.p.; Earle W. Hoffman, senior v.p.; Norman Collingwood, v.p. of the industrial division, and Andre B. Paquette, v.p., art department.

In New Orleans, Arthur G. Radlauer and R. J. Caire have merged their separate operations to form the Radlauer and Caire Advertising Agency.

Anniversary: The Moss H. Kendrick Organization in Washington has observed the tenth year of its operation as a p.r. and marketing firm serving the Negro market.

The organization, which functions on a national basis, has sixty-odd product associates located in the major Negro markets of the country.

Agency appointments: Wexton Advertising, for the Transogram Co., manufacturers of toys and games . . . Maxwell Associates, Philadelphia, for Eastern Specialty Co., manufacturers of electric specialties and testing devices . . . Miller, Mackay, Hoeck & Hartung, Seattle, for Mission Macaroni Co., division of Golden Grain . . . Fletcher D. Richards for the Prolon Dinnerware Department of Pro-Phy-Lac-Tic Brush Co., Warner-Lambert subsidiary . . . O'Neil, Larson & McMahon, Chicago, for Ever-Handy Rosary Co. . . Joseph Katz, Baltimore, for Arthur Murray Dance Studios . . . Baldwin, Bowers and Strachan, Buffalo, for Dunlop Tire & Rubber Corp.

Dwight Mills, chairman of the executive committee of Kenyon & Eckhardt, retired from the agency on 31 December.

Promoted to v.p.: Norman Houk of Leo Burnett . . . Bernard Kramer and Alfred Paul Berger of Emil Mogul Co. . . Stanley D. Canter of Ogilvy, Benson & Mather . . . George B. Beaumont of Benton & Bowles . . . Adrian Price of Wexton Advertising . . . Albert W. Emery and Walter E. Rahel of Harris D. McKinney, Philadelphia . . . Elmer D. Silha, executive v.p. of O'Neil, Larson & McMahon, Chicago.

People going places: Daniel A. Packard, v.p. and marketing director of Geyer Advertising, Detroit . . . Walter Henry Nelson, director of public relations and publicity for Reach McClinton . . . Samuel L. Frey, v.p. and media director for Ogilvy, Benson & Mather . . . Harry Way, v.p., media director and plans board member for Erwin Wasey, Ruthrauff & Ryan . . . Beverly D. Bianco, radio-tv coordinator and J. Arthur Rath, account executive, for Spitz Advertising, Syracuse, N. Y. . . Herschel Williams, v.p. and director; Eve Boyd, secretary of the company; and Bill Kerr, executive assistant to the president, for Robert C. Durham Associates, advertising agency management consultant firm . . . Gerard J. Guarch, art supervisor for Leo Burnett . . . Perry E. Pasmeczoglu, senior account executive for Goodman Advertising. L. A.

ASSOCIATIONS

TvB's Halsey V. Barrett appeared before the National Automobile Dealers Association in Miami this week. Among the things he told them:

- TvB has made 51 custom-built tv presentations to Detroit and the automobile manufacturers in the past year.
- TvB's effort at the NADA convention aimed to coordinate use of tv by manufacturers with greater use and exploitation of the medium by dealers.
- The personal persuasion of tv is the mass selling answer to the mass production know-how of Detroit.

TvB also made presentations during the week before various groups of the National Retail Dry Goods Association holding their "Retail Week in New York."

SYMBOLS OF

BELIEVABILITY

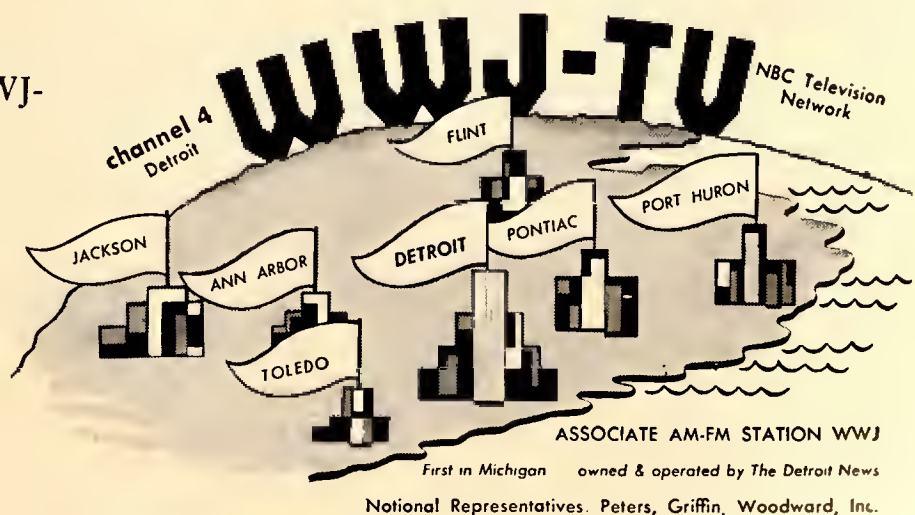


The \$100 million Mackinac Straits Bridge connecting Michigan's lower and upper peninsulas is five miles long, including approaches. Its two main towers soar 552 feet above the water.

Dreamed of since early pioneer days, believed in by generations of Michigan leaders, the Mackinac Straits Bridge is now a majestic reality.

Another reality is the impressive stature of WWJ-TV in southeastern Michigan. Built on a firm foundation of leadership and quality, WWJ-TV towers high in public esteem and acceptance.

Seeing is believing to the great WWJ-TV audience—a priceless advantage to every advertiser.



Harold Abrams, before the Independent Retailers Syndicate, demonstrated how to apply a knowledge of print production to the preparation of tv commercials.

He: (1) Advised members of the Associated Merchandising Corporation to take 15% of their media money and, as a starter, earmark it for tv, and (2) concluded a talk before the Smaller Stores: "If you are not using tv now you just aren't reaching all of your potential audience."

Promoted: Warren J. Boorom, for two years promotion manager for RAB, now is director of member service.

His responsibilities: to increase RAB services to individual members and to expand the national radio sales organization's station membership.

FILM

CBS TV Film Sales this week issued a 1957 year-end report highlighted by these items:

- Over-all gross sales were up 30%. Foreign sales accounted for 20% of gross, an increase of 27% over '56.
- *Whirlybirds* was sold in 157 markets, with 97% renewals.
- *The Grey Ghost* has rung up sales to date in over 100 markets, the company recouping its production cost in the early fall.
- Another major sell was *Mama*.

AAP's decision to shelve 200 of its features and package the rest into groups of 52 titles reflects some interesting trends in the film business:

- Increasing selectivity on the part of the stations. They want good name features and they're willing to pay for it.
- A preference for smaller packages and shorter contractual periods.

Opposition to the release to tv of post-1948 movies is mounting.

Leaders of the Screen Producers Guild, Screen Actors Guild, Screen Directors Guild and Screen Writers Guild met this week to close ranks and collectively attempt to outlaw the practice.

In the foreign markets:

Screen Gems reports its sales in Latin America during the last six

months of 1957 more than doubled all of 1956's sales in that market.

In line with the sales increase, Screen Gems has added Gottfried Hofer Jr., former head of Y&R's Mexican and South American plans board, to its Latin American sales force.

CBS TV Film Sales has added five new countries to its foreign market, bringing the total to 23.

Newcomers include Bermuda, Finland, Iran, Peru and Switzerland.

Fremantle of Canada, NBC TV Film's Canadian distributor, also plans a major expansion, and as a first step has added three new sales executives: J. Henri Tremblay, of Montreal; George B. Prokos of Toronto; and Adair C. Knight, of Winnipeg.

PEOPLE: Robert A. Schmid, to NTA as v.p. for station relations, a newly-created post. Schmid was former v.p. and director of General Teleradio . . . Harry Ackerman has joined Screen Gems as production v.p. . . Arthur E. Breider, new MGM-TV Central Division sales manager . . . Frederic L. Gilson, named CBS TV Film Sales account executive . . . Edward T. Kenner, to Pintoff Productions as sales & service v.p.

TPA has added six new account executives: Murray Baker, Joseph Barnett, Roland Van Nostrand and George Drase, in the Central Division; Oscar Lynott, in Mexico City; and Lee Cannon, in the station sales division.

NETWORKS

Frank Stanton's talk before the opening session of a CBS-TV affiliate meeting in Washington this week contained these salient observations:

- CBS feels that the softness in the economy may be felt in tv, but there was much reason for an optimistic outlook. ("We'll have to work hard," Stanton interpolated.)
- "Deep concern" over CBS-TV's future stemmed from threats of pay tv and the FCC's network study report, which would force restraints in doing business with the networks.
- CBS did more business in 1957 but made less money, because of the increased cost of doing business.

The dominant theme of the early sessions was that CBS is entering a period of most intensive inter-network

competition with these ways to combat it: More and more promotion, publicity and exploitation.

Summaries of some of the comments:

Jack Cowden, CBS TV operations director for advertising and promotion: Station owners as well as the network cannot count on habitual network viewing; there is no such thing. Each program must stand on its own as a separate and distinct challenge.

Norman Knight, Yankee Network president and executive v.p. of WNAC-TV Boston: There's not "just a softening in the economy. There's an almost complete stoppage of new clients entering television." Those who now use tv are reevaluating the medium in terms of its value in today's softening economy. The answer: a **hammer-and-tongs approach** in backing up a network's show with **merchandising, promotion and publicity** and letting him know about it.

T. A. Sugg, executive v.p., WKY-TV, Oklahoma City: the network can bring the affiliates into closer relations with it by (1) more closed circuits and (2) more frequent visits by CBS-TV executives among the affiliates. (See WASHINGTON WEEK page 75 and SPONSOR-SCOPE page 12 for more details.)

Major advertisers signing with NBC-TV this week:

The Nestle Co. and American Home Products will sponsor *NBC News* on alternate Thursdays from 6:45 to 7 p.m. The buys are effective immediately and run through 17 April.

General Foods will sponsor *The Ruff and Ready Show* on alternate Saturday mornings for 52 weeks, effective immediately. Hazel Bishop and Glamorene have bought into the new nighttime version of *Treasure Hunt*. They will sponsor the show on alternate Tuesdays from 21 January.

NBC's year-end report highlights a number of gains made by the network in 1957. Among them:

1) A total of 210 advertisers bought time on NBC—a record for the industry. The resulting billings amounted to an all time high for NBC. (No figure cited.)

2) Millions of additional viewers flocked to NBC—lured, the web believes, by its refurbished programing.

3) Twenty-three new evening shows—56% of the schedule—appeared last

This recent letter to WROC-TV speaks for itself.

"We'd like to tell you about the success we have had on WROC-TV with Trudy McNall's Home Cooking Program. "About a year ago we launched NANCE'S MUSTARD SUPREME, a pouring mustard. For several months distribution was spotty and retail turnover slow.

here's how to sell in Rochester!

"In April we purchased one one-minute spot per week on Trudy McNall's program, plus radio spots on two stations. Distribution was immediately achieved through all chains, and in a matter of weeks the previously reluctant independent stores came into line. Four weeks proved that Trudy McNall was the primary factor in our success and all other advertising was dropped.

"Our local distributor reports increases in sales of NANCE'S MUSTARD so far this year at 65%. One local chain has more than doubled its business.

"Our sales prove that this program is at least the equivalent in impact of shows with ratings many times greater. Trudy McNall really sells her viewers.*"

J. M. Delmarle

NANCE DELMARLE CO.

*So say dozens of other advertisers, too.

MORE SPONSORS CHOOSE WROC-TV BECAUSE

- 27.4% more homes reached daily than the other Rochester channel (NCS #2)
- Greatest power
- Unsurpassed local programming and personalities
- Stable labor market with one of the highest per capita incomes
- Best merchandising, best advertising results

Represented by Peters, Griffin, Woodward, Inc.



A TRANSCONTINENT STATION

WROC-TV, Rochester WGR Radio, WGR-TV, Buffalo
WSVA Radio, WSVA-TV, Harrisonburg

WROC-TV

NBC-ABC-Channel 5
Rochester, N. Y.

fall. Nighttime audiences increased by 10%.

4) Daytime audiences increased by 30% over last year. Morning ratings were practically doubled.

5) Total sales on NBC Radio went up 41% — through programing and sales improvements.

6) Shares of audience on radio were up 37% from 10 a.m. to noon, and 40% in the 2-3 p.m. period which was programed locally last year.

7) 152 affiliates are equipped to transmit color programing, placing color tv within reach of 96.9% of all tv homes.

8) Magnetic tape recording in color and black and white will go into operation in April of '58. Its use will contribute to nationwide schedule, regularity and replace kinescope and lenticular film processes.

NBC TV's Dave Garroway reports he's received 200,000 requests for the Rockefeller report on national security which he offered on *Today*.

The response, 35 times greater than any other pulled by a single *Today* program, seems to indicate: 1) the

concern of the public over Russia's recent gains; 2) the high viewership pulled by morning tv.

Today began its seventh year on the air 14 January.

Net radio buys this week:

- Charles Pfizer for Candettes has purchased \$300,000 worth of daytime participations on CBS.

- Philco will sponsor Don McNeill's Breakfast Club five days a week from 9 to 10 a.m. beginning 20 January.

- Niagara Therapy Manufacturing Corp. has bought into Mutual's late evening program, *The Long John Show*, 11:35 to 12 Mid. beginning 13 January.

- Hudson Vitamin bought post-midnight segments of Mutual's *Barry Gray Show*. It's the first sale for the network after midnight. Agency: Pace Advertising.

Other net appointments: John Fitzgerald, administrator of cost control for ABN. He has been director of sales service for ABC-TV . . . Raymond L. Fuld, account executive for

MBS . . . Selig J. Seligman, elected a v.p. of the ABC division of AB-PT. He is general manager of KABC-TV, L. A.

RADIO STATIONS

Contest ideas:

- WLOF, Orlando, Fla., held a "Free Living Expenses Contest." which required listeners to identify, in order, the 16 sponsors whose commercials were heard following the sound of a "panic button." The contest drew 3,000 letters for each of three weeks. The prize: \$600.

- WRR, Dallas, in conjunction with the State Fair of Texas, promoted "Cotton Bowl Carnival Week" with a mystery sound contest. Listeners who identified the sound (a handkerchief rubbed against a gunstock in the shooting gallery) dropped their entries in a box on the midway. The prize: \$500.

- Four Good Neighbor Stations in New Hampshire are searching for "the prettiest girl in school" in a contest suggested by a song of that title. All high school girls within listening range are eligible, and the winners will be chosen on 19 April.

- WARL, Arlington, Virginia, has under way a whisker derby which it hopes will raise \$500 for the brace fund of the children's hospital. Men are urged to grow beards in competition for the \$300 first prize to be awarded 6 April, and all listeners are asked to make donations to the fund.

- KSFO, San Francisco, asked listeners to finish the slogan "Bernie is great because . . ." based on a recording of Bernie Green playing "More Than You Can Stand in Hi-Fi." The contest, sponsored by San Francisco Records, drew 30,000 entries from every state and some foreign countries. First prize was a \$1500 Ampex home music system.

Affiliations: WCGC, Charlotte-Belmont, N. C., joined ABN on 6 January . . . WEIR, Weirton, W. Va., joined NBC on 1 January . . . KCBC, Des Moines, Ia., affiliated with ABN on 5 January . . . WAMV, St. Louis, affiliated with ABN on 13 January.

Anniversaries:

- WHOP, Hopkinsville, Ky., completed 18 years of broadcasting on 8 January. The station is affiliated with CBS.

- A religious program on

The Customer is Always Right!



Whether you're one of the more than 50,000 radio-electronics engineers who will attend this year's convention and show or one of the 800-plus exhibitors, you made this what it is today. It's big . . . but just big enough to bring you all that's new in radio-electronics research and development!

MARCH 24-27

THE IRE NATIONAL CONVENTION

Waldorf-Astoria Hotel

and The Radio Engineering Show

Coliseum, New York City

REGISTRATION: IRE Members \$1.00
Non-members \$3.00



THE INSTITUTE OF RADIO ENGINEERS • 1 East 79th Street, New York 21, N.Y.

first in Los Angeles...

COLOR
comes to **RADIO!**



COLOR is showmanship amplified—exciting and contagious. It is a new dimension in programming. You will hear it expressed and translated by our great line-up of disc-jockeys and the new voices of Bruce Hayes, Elliot Field, and Ted Quillin.

COLOR is bringing a big new audience to "98" and keeping it there.

Your goods will sell better in this new color-filled atmosphere.

Now is the time to buy the bonus color-keyed-up audience!

In Greater Los Angeles your sound buy is:

KFWB

ROBERT M. PURCELL, PRESIDENT AND GENERAL MANAGER. REPRESENTED NATIONALLY BY BLAIR AND COMPANY.

TERRE HAUTE,
Indiana's 2nd Largest
TV Market



251,970
TV Homes

BOLLING CO.
NEW YORK
CHICAGO



Weekdays at noon
AMOS 'N' ANDY



**PRIME MID-DAY
PARTICIPATIONS**

This prime minute carrier reaches San Antonio's "money-managers"... and at a cost on the package plan that goes as low as \$24.75. Let Amos 'n' Andy sell your product...



SAN ANTONIO

Ask
Peters, Griffin,
Woodward,
Inc.
for details!



WDRC, Hartford, observed its 23rd anniversary on 5 January. It is the "Radio Voice of Religion" heard Sundays at 9:15.

Citations: WTIC, Hartford, has received the commendation of the U.S. Naval Submarine Base at New London for promoting a highway safety campaign at the base... WINE, Buffalo, for its coverage of news and veterans affairs, has received the VFW's Americanism and Citizenship Award.

Station buys: RKO Teleradio assumed control on 2 January of WGMS, Washington, from The Good Music Station, Inc. . . . Ed Weston, former assistant general manager for WCPO, Cincinnati, has purchased WZIP, Covington, Ky.

Faces in new places: Robert E. Mitchell, general sales manager for WINZ, Miami . . . Mel Corvin, sales account executive for KCBS, San Francisco . . . William Hansher, special assistant to the president of Radio-Cincinnati . . . Thomas D. Tyson, manager of press and promotion for WAMP and WFMP, Pittsburgh . . . Mel S. Burka, general manager of WTIP, Charleston, W. Va. . . . John H. Pace, general manager for KABC, Hollywood and directing manager for KGO, San Francisco. Both are ABN stations . . . Sandy Jackson, program director for KOWH, Omaha . . . Lee Allan Smith, local sales manager for WKY, Oklahoma City . . . Maury Farrell, director of special sales, special events and sports for WBRC, Birmingham.

TV STATIONS

WBC's A. W. Dannenbaum, in his year-end report this week, forecasts "an even more promising opportunity in 1958" for tv station revenues.

WBC's tv stations have just completed the best year in their history, he disclosed, with billings up 6.3% over 1956, the previous high.

WBC is projecting a 5.9% increase for its stations in 1958.

Programs for teen-age audiences are being emphasized these days. Among the stations featuring them:

• WBAP-TV, Fort Worth, Tex., is doing a record show called *Teen Age*

Downbeat. It features dancing and top tunes picked by the teen agers, with students from a different school appearing each day.

• WOOD-TV, Grand Rapids, Mich., is programing a weekly rock 'n roller called *Bop Hop*. There are interviews, contests, dancing and skits by the area's high school students.

• WLW, Cincinnati's Bob Braun is the organizer of a two-hour Sunday teen show called *Bob Braun's Bandstand*. It is attended each week by 150 teenagers from Cincinnati high schools.

WDSM-TV, Duluth, Minn., has presented its former tower to the Duluth-Superior Educational Corp. to help get its educational tv station on the air.

The gift, representing \$75,000 of equipment, was made as the station's contribution to education and scientific advancement.

Honored: G. Richard Shafto has received a testimonial plaque from the directors of The Broadcasting Company of the South in recognition of his 25 years of service as executive v.p.

Affiliate: KMOT-TV, Minot, N.D., on 12 January joined NBC as a primary optional interconnected affiliate.

Going on the air: WLOF-TV, Orlando, Fla., will begin operation on 1 February. The station operates on 316,000 watts video, and 158,000 watts audio, with tower 749 feet above sea level. It is the area's ABC affiliate.

New on the job: Richard A. J. McKinney, film director for KYW-TV, Cleveland, O. . . . Jane Bresler, publicity writer for WTCN AM-TV, Minneapolis and St. Paul . . . William P. McGowan, to the Charleston news staff of WHTN-TV, Huntington, W. Va. . . . George McClellan, sales representative for WCAU-TV, Philadelphia . . . George E. Moynihan, public affairs director for WBZ-TV, Boston. He succeeds Chester F. Collier, recently appointed public affairs director for Westinghouse . . . Bill Fitzgerald, to the news staff of WMTV, Omaha, Neb. . . . John N. Bushnell, Jr., director of engineering for KVOO AM-TV, Tulsa . . . Raymond E. Owen, assistant chief engineer for WTVN-TV, Columbus, O. . . . Ronald J. Pollock, research and sales development consultant for WPIX, New York.

• *Average Share of Audience*

70.1

• *Average Rating*

23.5

• *At radio prices!*

It happened in San Francisco... December 22, 1957, when nearly one out of each four Bay Area homes was tuned to KSFO for the pro-football game between the 49ers and the Detroit Lions!

It can happen again... when KSFO broadcasts the Major League Baseball games played by the San Francisco Giants. For proof, check the 1957 Nielsen and Pulse radio ratings of the Milwaukee Braves. You'll find the Braves consistently drew 50 to 80% of the tuned-in audience!

This tremendous audience can be yours in sports-minded San Francisco — and throughout Northern California* — for the full seven months of the regular and exhibition season.

Only a one-quarter sponsorship of these exclusive baseball broadcasts remains unsold. Call collect or wire KSFO or AM Radio Sales Company in New York, Chicago or Los Angeles, now!

* The games played by the San Francisco Giants will not be broadcast by commercial television. KSFO and the other stations of the Golden West Radio Network have exclusive radio rights to the Giants' games throughout Northern California. Each sponsorship includes this full Northern California coverage.

KSFO SAN FRANCISCO

NUMBER 1 STATION IN THE NATION

KROD-TV
NEW MEXICO
EL PASO
channel 4

In 3-Station VHF Markets (ARB—August)

Always first in the Southwest —now, first in the nation in *Share of Audience* in 3-station VHF markets. That's how the August ARB ranks KROD-TV — first in programming, first in power and tower-height, first in promotion . . . and, above all, first advertising buy to cover West Texas and Southern New Mexico.

KROD-TV
Channel 4
El Paso, Texas
CBS

CBS
AFFILIATED with KROD-600 kc (5000w.)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the **BRANHAM COMPANY**

Any way you . . .

look at it . . .

TV Spots look better
produced by

JAMIESON
FILM COMPANY
3825 Bryan • TA 3-8158 • Dallas

RESEARCH

Trendex, beginning 1 February, will add five cities to its rating surveys bringing to 20 the number of multi-station markets covered by the reports.

The new cities are Boston, Houston, Indianapolis, Omaha-Council Bluffs, and St. Louis.

TvB will next show its new presentation "The Vision of Television—1958" to admen in Milwaukee, Minneapolis, Indianapolis, Cincinnati and St. Louis.

Previous showings in Chicago, New York and Philadelphia brought out crowds in excess of 3,000.

ARB's top ten tv programs for 1-8 December:

| PROGRAM | VIEWERS |
|--------------------------------------|------------|
| 1. Perry Como (NBC) | 48,690,000 |
| 2. Gunsmoke (CBS) | 46,720,000 |
| 3. Lassie (CBS) | 45,130,000 |
| 4. Steve Allen (NBC) | 38,480,000 |
| 5. Ed Sullivan (CBS) | 37,070,000 |
| 6. Lucille Ball- Desi Arnez (CBS) | 36,830,000 |
| 7. People Are Funny (NBC) | 33,890,000 |
| 8. Have Gun Will Travel (CBS) | 32,970,000 |
| 9. Jack Benny (CBS) | 32,900,000 |
| 10. You Bet Your Life (NBC) | 32,580,000 |

Results of BAR's recent officer elections:

Robert W. Morris, formerly executive v.p., has been voted in as president. Retiring president Phil Edwards will serve in the newly created position of publisher and as chairman of the executive committee.

Other officers are David W. Allen, executive v.p. for production and administrative matters, Albert C. Morey, v.p. of BAR's New York office, and Alfred K. Edwards, Jr., v.p. for field operations.

Promoted: Keith Culverhouse, now director of sales development for TvB.

CANADA

The Bureau of Broadcast Measurement has announced the dates for its 1958 spring survey.

They will be 17 to 23 March for the 30 metropolitan and city areas, and 19 to 22 March for rural areas.

BBM is strongly urging stations to

avoid special promotions before and during the survey days, believing that if inflated figures are arrived at by such activity, users might then discount them to the discredit of both stations and BBM.

First results are now in of a series of TV market studies being conducted by BBM for the Broadcast Advertising Bureau. Here is what they show on the market impact of the medium in Canada:

- Three 20-second announcements at non-prime viewing hours will reach over two-thirds of a market with multiple impact. The time periods chosen: Tuesday 7:30 p.m., Thursday 4:15 p.m., and Friday 11:30 p.m. in the London, Calgary, Regina and St. John's markets. The announcements reached 68% of the homes an average of 1.6 times each.

- A single late evening spot or program participation on a Monday to Friday basis will reach 45% of all homes an average of 2.2 times. This study covered the 11:45 p.m. period in Saskatoon, London and St. John's, Nfld.

The CBC will build a network relay center at Calgary to improve its tv service to the four western provinces.

The center will go into operation when the network is hooked up directly with the Pacific Coast in July, 1958, although completion of its facilities is not anticipated for two years.

Key to the operation will be the use of four magnetic-tape video recorders to insure live quality reception at best local viewing times. The Calgary center will function to delay the transmission of programs and thus compensate for time zone differences.

Kudos: CKNW, New Westminster-Vancouver has been awarded first place in the National Home Week Media Awards Contest of the National House Builders Association. The station was commended for intensity of coverage and enthusiasm in getting behind local promotion for National Home Week.

Job appointments: Jack Webster, to the news staff of CKNW New Westminster-Vancouver . . . Eugene M. Kinney, elected v.p. of Zenith Radio Corporation of Canada, Ltd., Windsor.

SKOAL PROSIT CHEERS SALUDE A VOTRE SANTE



We're starting the New Year with a special fifth....
our FIFTH YEAR OF TELECASTING....and with *a salute*
to our viewers and advertisers, who have helped immeasurably
in keeping us THE FIRST TV STATION IN SHREVEPORT.

Viewers PREFER our station! The proof lies in the
November ARB which gives us 7 of the TOP 10
shows....19 of the TOP 25!

Advertisers PREFER us, because of our PERFORMANCE story.

Let your Raymer man "set 'em up", while he tells you that
story....he knows it well *and likes to tell it!*

KSLA TV

basic



channel **12** shreveport, la.

Represented by PAUL H. RAYMER CO., INC.

WDNG

ANNISTON
ALABAMA

serving

and

selling

over

110,000

with good

popular music

Rep: Everett-McKinney Inc.

ONE OF THE
FIRST 100 MARKETS



WHBF
RADIO & TELEVISION

COMING!

Greatly Expanded TV Coverage
from a New 1000-ft. Tower.



REPRESENTED BY AVERY-KNODL, INC.

RADIO

(Continued from page 35)

JWT's Ruth Jones, McCann's Tad Kelly and FC&B's Art Pardoll, to mention a few.

But this year, they'll have to do even better if they're to capitalize on 1957 opportunities.

Some all-media men put radio presentations today way above pitches made by other media in terms of creativity of approach, direct presentation of information and logic. Views on the efficiency of the salesmen themselves are split.

"They tend to go where they know the business is, rather than hustle up new agencies and clients," says Compton's Bert Mulligan. "You can't blame them for that, but if they're to increase their volume over last year, they will have to create interest in new areas."

The toughest criticism is that the reps are "selling figures and circulation" these days, rather than programming. Too many have fallen into the rut of underplaying creative programming. Cost and circulation are easier to sell. But it's programming that gives a station its character. And if new buying patterns are to be stimulated, the reps will have to sell programming with renewed vigor.

"Even some network salesmen tend to play down the talent content and character of individual shows," a well-known agency media executive told SPONSOR. "One guy came in to sell me on a schedule, told me how great one of their new talents is, and when I asked him background on the guy, all he could say was, 'Well, he did a lot on the Coast.'"

Admen more advanced than sellers? Agencies who buy radio may be ahead of sellers in the way they have reorganized for the medium's new character.

At least two top agencies, Y&R and BBDO, have put top-level media executives into radio coordinating functions. Y&R's Ken Wood and BBDO's Bill Hoffmann specialize in network radio, keep on top of new developments in that medium and help present it to other agency men and to their clients.

Signs are now strong that other agencies may make similar moves. Client interest is making it expedient for agencies to give radio more manpower and research.

"We've already seen indications of

greater network radio activity by our clients this year than last," says BBDO's Bill Hoffmann. "Trushay has its entire 1958 budget in network radio. Its schedule started in mid-January. GE is starting on Godfrey. Other clients on this year so far include Du Pont, U. S. Steel, General Mills, Bristol Myers, Philco, Penick and American Institute of Men's and Boys' Wear. But right now we're on the verge of one of the biggest returns to network radio since the advent of tv."

The forward leap of network radio came during the same period when spot radio took its big step ahead. Since 1957 was not a year of big budget increases on the part of the majority of air advertisers, it's apparent some of the radio gains were at print media's expense.

Admen expect to see this trend maintain throughout 1958.

As radio proved its effectiveness throughout 1957, client budgets for 1958 began to include radio right from the start. It's no longer the supplementary or "plug-up troubles" medium only.

But despite its newly acquired stature in the eyes of advertisers, radio money won't come easy. Tv rates are as demanding as ever and ad money is tighter—so some of the 1958 radio expenditures must come out of print, magazines and newspapers both. It's the exception when radio represents an extra budget appropriation. Right now many annual budgets are in the process of being split for the various media.

This means—it's imperative that sellers keeps up with the changed radio climate—and hard-sell it if radio is to keep growing.

The earliest indications are that both air media must sell harder than in years past in order to keep expanding. Ad money is being spent even more cautiously in 1958 than it was last season, during the first few months of the big business recession.

Although tv keeps getting admen's kudos for its sales effectiveness, its high cost might create a pinch unless the sellers of tv take action right now. In next week's issue, SPONSOR will report the views of clients and agency men currently buying both network and spot tv and their tips on making 1958 a bigger year in spite of the ad money squeeze that began a few months ago.

F.R.P.* IS SPORTS

F.R.P. is many things . . . F.R.P. is SPORTS . . .

Play-by-play on every Oriole game . . . the full Colts season . . . thrill-packed Saturday afternoons of Navy football.

The World Series . . . the All-Star game . . . the Sugar and Rose Bowls . . . championship boxing every week . . . the running account from trackside of horse races from Maryland and around the country.

The most complete day-by-day coverage of the sports world by WBAL Sports Director Joe Croghan . . . interviews with people who are making news wherever they are.

F.R.P. SPORTS sends WBAL reporters to Scottsdale, Arizona, for Orioles pre-season forecasts . . . Joe Croghan to San Francisco to cover the Colts, and to South Bend for a Nacy-Notre Dame clash . . . and anywhere there's a sports event WBAL listeners want to hear about.

F.R.P. is SPORTS—fully covered, fully reported, fully broadcast
... AND SPORTS IS ONLY ONE PART OF F.R.P.

WBAL RADIO

BALTIMORE, MARYLAND ★ 50,000 WATTS

NBC Affiliate—Nationally Represented by
THE HENRY I. CRISTAL CO., INC.



*FULL RANGE PROGRAMMING

WAKE UP YOUR SALES IN ROCHESTER, N.Y.



WITH THE MAN

**Rated 2-to-1 Favorite
in all surveys for 7 years**

—Rochester's Greatest 'Waker Upper'!

ED MEATH

and his

Musical Clock

6 to 9:30 A.M. Mon. thru Sat.

1460 on the dial

WHEC

**The Station
LISTENERS Built!**

CBS BASIC

Representatives: EVERETT-McKINNEY, Inc.
New York, Chicago, Los Angeles, San Francisco

WASHINGTON WEEK

18 JANUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

This has been one of those really hectic Washington weeks for the industry.

Note these developments:

- Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, opened hearings on pay-tv with the express intention of blocking the pay-tv trial authorized by the FCC.
- The Moulder House Commerce subcommittee ran into stormy weather in the form of dissension among its members and between itself and the parent house committee. But it finally came up with a 27 January starting date for hearings on the manner in which regulatory agencies are administering laws under their jurisdictions.
- The CBS TV affiliates' meeting drew massive attention from official Washington and newspaper readers in its soundings off against pay-tv and the FCC Network Study Report. (See SPONSOR-SCOPE, page 12 and NEWS WRAP-UP, page 59.) The course was set for the affiliates to offer united testimony on the Barrow report.
- FCC Chairman Doerfer assured the House Commerce Committee he will not "tolerate" any pay-tv operation that would jeopardize free-tv.

The FCC is giving the networks a breathing spell on the Barrow report, which will likely last at least for the rest of this year. Here's the involved story:

The Commission invited comments by all interested parties at hearings to begin on 3 March on the controversial report of its Network Study Group.

The Senate Commerce Committee, the Celler House Judiciary antitrust subcommittee, and the House Small Business Committee all had issued reports of one kind or another on network practices.

All were set to prod the FCC on action or lack of action on their own reports as well as on the Barrow report. The Commission sent a letter to the Senate Commerce Committee saying that the recommendations of its Cox report were quite similar to many Barrow findings, and since the Barrow report was still under study comment on the Cox report would be premature.

Since the same sort of reasoning would apply to the other reports, and since the start of official proceedings on the Barrow report by the FCC enables the agency to decline to comment on a matter under active consideration, it would appear that the setting of Barrow hearings shunts Congress neatly aside for this year, at least.

The hearings, incidentally, are of a fact-finding nature. If, after they are concluded, the Commissioners believe some changes should be made in network ground rules, they would issue proposed rules, the networks and other interested parties would file briefs, and then answering arguments, and finally the Commission would likely call other sets of hearings before coming to final decisions.

House Commerce Committee chairman Harris this week gave the FCC a temporary reprieve from the Moulder subcommittee's hearings due to start 27 January.

Subcommittee chairman Moulder has planned to start his inquiry into the ways regulatory agencies administer by poking around the FCC, with emphasis on possible skeletons in the FCC closet.

Harris countered this by:

- 1) Keeping the power of subpoenaing agency files away from Moulder and retaining that right for himself.
- 2) Turning the first phase of the hearings into a general inquiry.

"KNOW YOUR SCHOOLS" ALERTS AMERICA TO ITS NUMBER ONE PROBLEM

Last Fall, when Little Rock and Sputnik exploded into the headlines as America's greatest problem, NBC Owned Stations were already at work on their massive KNOW YOUR SCHOOLS Project. Planned with the cooperation of the United States Department of Education and Welfare, this was a community-level examination of our schools, aimed at alerting listeners and viewers to what is going on inside the American classroom.

At the end of the six-week project, the NBC Impact Service technique had achieved 800 million audience impressions. It had also achieved these results:

HARTFORD — WNBC-sponsored Public Service Forum drew 60,000 to education exhibits



NEW YORK — WRCA, WRCA-TV saturation spot announcements led to enthusiastic public support of All Neighborhood Schools

WASHINGTON — WRC, WRC-TV interview-series projected future for Higher Education in the nation's capital for the year 1970

MASSACHUSETTS — WMAQ, WNBQ special programs inspired formation of Community Action Meetings and Discussion Groups in local schools

PHILADELPHIA — WRCV, WRCV-TV documentary series focused on the need for scientists

SAN FRANCISCO — KNBC on-the-air promotion brought a significant increase in PTA membership

LOS ANGELES — KRCA Benefit Telecast raised funds for important extra-curricular activities

BUFFALO — WBUF promotion boosted parent attendance during Open School Week to record-breaking 55,000.

The techniques used in the KNOW YOUR SCHOOLS Project and the results achieved are now being documented for general use. In making them available, the NBC Owned Stations welcome broadcasters, educators and all other interested individuals and organizations to join them in a *continuing* drive to heighten public awareness of America's Number One Problem — Education.

NBC OWNED STATIONS



SPONSOR HEARS

18 JANUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Gunsmoke's James Arness should be the best informed tv performer on the problems facing the networks in government areas.

Arness, as guest at the CBS-TV affiliates meeting, sat through Frank Stanton's speech on the implications of the anti-network activity and Dick Salant's academic analysis of the Barrows Network Study report.

The trade is keeping a sharp eye on the work of Korean Paul Kim, the designer of the abstract commercial which Union Carbide used on this week's Omnibus special.

It feels this youngster might add sparkling dimensions to functional abstract art.

The 1,000-odd people at McCann-Erickson's New York plant can't help but be audio news conscious: They get a 15-minute news program at 4:15 daily over the division's closed circuit.

The broadcast consists of world and New York news plus company items. (There are no outside commercials.)

The lesson is hard and costly, but the sponsors of three wobbly tv shows did the buying on the talent agent's say-so.

A deal practically had been set when the agencies finally got into the picture.

A young timebuyer's assistant in one of the topline agencies was told this week when she asked for a raise:

"Come now, money isn't everything. Where else could you be exposed to so many eligible men?"

Why rep salesmen find the going so frustrating in one of the major spot agencies:

Three of the major accounts virtually mastermind their own media buying, making it tough for a salesman to track down "the" decision-maker in the agency.

Despite all precautions, an agency occasionally can't help finding two highly incompatible products back-to-back in a chainbreak.

As happened this week to Piel's Beer and Bufferin on WNBC TV:

On the heels of the Piel blurb came that now trademarky flash of the woman in migraine agony.

The old wheeze about familiarity seems to be motivating those who do most of the letter-writing to the tv networks.

A check by SPONSOR indicates that those who express appreciation are in the minority. Most of the mail is about some gripe or another.

Up to a year or so ago the proportion was just the other way.

December 1957

PHILADELPHIA METROPOLITAN AREA
STATION SHARE OF SETS-IN-USE SUMMARY

| | 3 rd sta. | WFIL (ABC) | 2 nd sta. | 4 th sta. | Other |
|-----------------------|-------------------------|---------------|-------------------------|-------------------------|-------|
| MONDAY THRU FRIDAY | | | | | |
| Sign-on to 9:00 AM | 40.3* | 41.5* | 26.5 | - | - |
| 9:00 AM to 12:00 Noon | 32.5 | 23.8 | 43.5 | - | 0.2 |
| Sign-on to Noon | 35.0* | 28.6* | 38.1 | - | 0.2 |
| Noon to 3:00 PM | 19.8 | 41.9 | 36.4 | 1.9 | - |
| 3:00 PM to 6:00 PM | 18.5 | 51.1 | 17.9 | 2.5 | - |
| Noon to 6:00 PM | 19.1 | 53.2 | 25.5 | 2.2 | - |
| 6:00 PM to 10:00 PM | 27.0 | 41.3 | 29.2 | 2.4 | 0.1 |
| 10:00 PM to Midnight | 27.1 | 33.3 | 36.3 | 3.0 | 0.3 |
| 6:00 PM to Midnight | 27.0 | 39.0 | 31.2 | 2.6 | 0.2 |
| SATURDAY | | | | | |
| Sign-on to 6:00 PM | 17.9 | 24.4 | 56.1 | 1.8* | - |
| 6:00 PM to 10:00 PM | 36.9 | 23.3 | 36.9 | 3.0 | - |
| 10:00 PM to Midnight | 15.8 | 35.6 | 47.9 | 0.7 | - |
| SUNDAY | | | | | |
| Sign-on to 6:00 PM | 18.1 | 42.7* | 35.0 | 3.6* | 0.7 |
| 6:00 PM to 10:00 PM | 29.1 | 25.4 | 43.4 | 1.1 | - |
| 10:00 PM to Midnight | 28.0 | 24.6 | 46.2 | 0.9 | 0.3 |
| SUNDAY THRU SATURDAY | | | | | |
| 6:00 PM to 10:00 PM | 28.7 | 36.5 | 32.5 | 2.3 | 0.1 |
| 10:00 PM to Midnight | 25.5 | 32.5 | 39.4 | 2.4 | 0.2 |
| 6:00 PM to Midnight | 27.8 | 36.6 | 34.4 | 2.3 | 0.1 |
| SIGN-ON TO SIGN-OFF | 25.3 | 38.9 | 34.0 | 2.3 | 0.2 |

These shares are based on time periods when the station was on the air. The asterisk is used only for stations that are on less than the station telecasting the most quarter hours during the particular period.

- * Four out of the past six months!
 ** Also, more 1/4-hr. firsts than next two stations COMBINED!!

A success story worth repeating
 ROGER W. CLIPP
 VICE PRESIDENT
 RADIO AND TELEVISION DIVISION TRIANGLE PUBLICATIONS, INC.

*We didn't have
 time to set type
 but thought you'd
 like to see why*

WFIL-TV

*is first in
 Philadelphia ...
 again.**

*Ken Stowman
 Gen'l. Sls. Mgr.*

A TRIANGLE STATION

WFIL-TV
 PHILADELPHIA, PENNSYLVANIA
 CHANNEL 6

ABC-TV • BLAIR-TV

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
 WFIL-AM • FM • TV, Philadelphia, Pa. / WNBK-AM • FM • TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa.
 WFBG-AM • TV, Altoona-Johnstown, Pa. / WNHC-AM • FM • TV, Hartford-New Haven, Conn. / WLBR-TV, Lebanon-Lancaster, Pa.
 Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

DUTCH MASTERS

(Continued from page 38)

cabs scurry and ladies yearn for the man who smokes . . . etc."

"In many instances we used drawings identical to our magazine ads in the tv commercials; but much of the tv artwork had to be specially done for us by Francois," says Sanders.

Some admen have been critical of the Dutch Masters' commercials from two standpoints: (1) the Francois art style, they say, doesn't reproduce well in tv, and (2) pacing is too fast, they claim.

"We took the calculated risk that Francois' soft, smeary style would be tough to transmit on tv," says Rollo Hunter, EWRR vice president and director of tv/radio, who worked with the creative staff on the films.

"However," he continues, "this is the sort of thing you never see in tv—and remember, this is designed strictly for spot use. The unique artwork, combined with the semi-animation and the fast pacing make our commercials stand out in the spot tv climate, where they stack 'em three deep sometimes."

Why only semi-animation? Hunter

told SPONSOR "we're limited as to what we can do with Francois' artwork under our contractual agreement with him. We felt, also, that by just making the eyes pop or the waiter's legs jump in the 'waiters hop' line, we would enhance the Francois style and still retain its flavor."

How does Hunter feel the commercials have stacked up? "With the amount of money we can spend, we've got to be darned sure our commercial is going to catch your attention; I believe our unique approach is getting that attention."

The films, produced by David Piel Productions, were made in minute lengths, but can be cut for use as 20's and I.D.'s.

In buying time for the commercials, Sanders said, "we bought spots between 6:00 and 12:00 p.m. daily around top-rated shows to reach a volume male audience. We also bought into a lot of feature film programs, good fare for the male audience."

Tv also gets heavy play from another brand in the Consolidated Cigar Corp.'s setup—El Producto, marketed by G. H. P. Cigar Co. This subsidiary

has alternate-week sponsorship of the fight telecasts from New York's famed St. Nicholas' Arena.

El Producto has been in the fight picture since December, 1955, over the DuMont station in New York City, and on some of the stations comprising the DuMont Sports Network. At present, El Producto-sponsored fights are carried in New York and Washington.

Tv results: Admen connected with the Dutch Masters campaign on tv are reluctant to credit this advertising with any direct sales results as yet, saying, in effect "it's too early to tell." Spertzel took SPONSOR to Jack Mogulescu, assistant to the president of the parent firm, Consolidated Cigar Corp., who echoed the sentiments of many admen today in relation to advertising effectiveness measurement.

Young, crew-cut and spectacled executive Mogulescu had this to say: "We have no way of knowing exactly what results advertising, or any specific form of advertising gives us in the sales picture."

"All I can say at this time," he con-

First in Fresno

The November '57 ARB reports —
Between 7 a.m. and 12 midnight
Sunday through Saturday
KMJ leads with 200 quarter-hour firsts
while Station A has 134, and
Station B has 132

**IN TOTAL
RATED TIME
PERIODS**

KMJ-TV • FRESNO, CALIFORNIA • Paul H. Raymer, National Representative

We Really **KEELED 'em** in **SHREVEPORT!**

Another astonishing McLendon success story! Trendex* tells it sensationally — from *last* among eight Shreveport stations in November to **FIRST** in December — a one-month miracle! Shreveport's new KEEL has jumped from 4% of the Shreveport audience in November to 32.7% in December . . . next highest station 18.2%. And these are just metro ratings — they tell nothing of the way the huge coverage of KEEL has keel-hauled the 69-county area it dominates with its 10,000 watts at 710 on the dial — 1,420,400 population in its half-millivolt area. KEEL (formerly KTBS), 35 years old this year, and yet as new as tomorrow! In one month, KEEL has 21% more listeners than all Shreveport network stations *combined*, and 55% more listeners than the next highest independent radio station. Just ask the General Manager, Richard Wilcox, or your nearest John Blair man for the full picture on KEEL.

*Trendex — December 13-19, 1957 — 7 A.M.-6 P.M.
— based upon a conclusive sample of 7,571 calls.



A TEXAS TRIANGLE AFFILIATE

KLIF-KFJZ

DALLAS-FORT WORTH

KILT

HOUSTON

KTSA

SAN ANTONIO

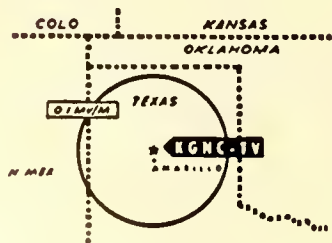
Represented by John Blair & Company

use CHANNEL 4-SIGHT



No need for telescopic vision to see the results you will reap from the use of Channel 4 on the great Golden Spread. More than 100,000 TV sets in a vastly healthy and wealthy market.

Power: Visual 100 kw
Aural 50 kw
Antenna Height 833 feet
above the ground



KGNC-TV

CHANNEL 4

AMARILLO,
TEXAS

CONTACT
ANY
KATZ MAN

tinued, "is that preliminary reports from the markets where Dutch Masters is using tv seem to show that they are doing better sales-wise than most of our other cities. But, hypothetically speaking, investigation in one of our tv cities could reveal the distributor had strengthened his sales force, which might account for some of the sales increase in that city.

"I see case histories all the time where someone says, 'sales rose 300%' after this or that medium was used—frankly I'm skeptical as to whether all the contributing factors have been analyzed."

"For instance here's a hypothetical case. Sales go up an average of 10% in the tv cities as opposed to the non-tv cities. Then, investigation of the non-tv cities shows that four of them dropped considerably, dragging down the average of all. Some of the non-tv cities could have upped sales 20% but drops in others could negate their effect in the overall picture. Until we've compiled all the facts and looked at the picture—then investigated further to find out why the picture looks like it does, we're reserving opinion on the effectiveness of the spot tv campaign," the analytical executive stated.

Radio: "We used radio where we couldn't afford tv," Sanders said. The catchy tv jingle, composed at EWRR, was used in Detroit and Cleveland on radio.

"In Cleveland we ran about 15 spots a week on two stations; in Detroit five per week on one station," Sanders told SPONSOR. In Detroit, Dutch Masters also sponsored a 15-minute show about 4:00 p.m. Saturdays during the football season. Titled *Big Ten Parade*, it followed the big ten games. A rundown of the preceding game was given by the local sportscaster. Spot 20-seconds also were used in University of Michigan games broadcast by a local station.

Dutch Masters integration of its entire advertising program among the various media is pointed out by Sanders. "The jingle tied radio to tv, the artwork tied tv to print media, and the 'good things happen to the man who smokes Dutch Masters' theme wrapped it all up into a single advertising package for top effectiveness," he said.

What will air media's role be in the future? Sanders predicts "some expanded tv activity this year. We'll

probably continue with our present schedule into February or March, drop out for the summer and come back in our present markets, plus some new ones, in the fall." Radio? "It will probably continue as a supplement to tv; we feel our campaign is better suited to tv because of its visual approach," the EWRR adman said.

The air activity will continue, as in the past, to back up Dutch Masters print media investments: \$233,305 in magazine advertising and \$337,182 in newspapers during 1956, according to PIB and ANPA Bureau of Advertising estimates. For the first 10 month of 1957, magazine ads totaled \$241,211, PIB estimates.

SPONSOR ASKS

(Continued from page 55)

then become the habitual favorite. Or he may jiggle back and forth between the old and the new in a kind of schizoid uncertainty.

If, however, he isn't overwhelmed by the new sensation, he just doesn't bother to come back for more. And if enough fellow viewers feel as indifferently as he—the new show gets clobbered.

Certainly this clobbering has not come about because of audience "boredom."

As a matter of fact, I am convinced that shows that get on and stay on for a while show remarkable resistance to the boredom factor. Shows become institutionalized—part of regular viewing habits, and it takes a real atom blast to shake the audience away to something new.

Of course, there are qualifications. If new and imaginative touches are not introduced to keep a show vital, it can grow brittle and dusty. Then, when vigorous competition is brought to bear against it . . . it can suddenly crumble. But—I repeat—this accounts for a minor percentage of every season's casualties.

In most cases, the husky new program, full of high hopes and p.r.'s promises, is shoved into the ring against the aging opposition, set for a one-punch knockout—only to find after the count is in—that wiry old grandpa, tired blood and all, is still in there punching, while sonny is out on his big budgeted bottom.

Bored? Nobody even had a chance to start yawning.

North Carolina's

INTERURBIA



WHERE
DRUG SALES
ARE GREATER
THAN IN ANY OTHER
METROPOLITAN MARKET
IN THE TWO
CAROLINAS

**GREENSBORO-HIGH POINT-
WINSTON-SALEM**

(2 Stations)

Greensboro-High Point—Gulfport County—Map
Location F-3
Winston-Salem—Forsyth County—Map
See SRDS consumer market map
ning of the State

North Carolina's INTERURBIA . . . the largest metro-
politan market in the two Carolinas. INTERURBIA plus
the entire Prosperous Piedmont is yours with WFMY-
TV . . . where Drug Sales alone exceed \$81,712,000.

wfmy-tv

GREENSBORO, N. C.

Represented by
Marlington, Richter & Parsons, Inc.

1000 North Salisbury Street, Greensboro, N. C. 27401



Basic CBS
Since 1949



SPONSOR

Hundreds of extra eyes to be exact — the most restless retinue of retinas — work for you at SPONSOR to help keep you the best informed executive on broadcasting that you can possibly be.

Experienced eyes that see beneath the surface and beyond the fact. Eyes that bring you not alone news but the most comprehensive analysis of this news in the entire publication field.

That's why you should read SPONSOR — at home . . . where you can give it your unhurried time — your relaxed imagination. One idea that you can apply might well be worth a lifetime of subscriptions.

Now — for less than a penny a day — just \$3.00 a year — you can have 52 issues of SPONSOR delivered to your home. Try it on this money back guarantee.

Only gift subscriptions for advertisers or agencies are eligible.

SPONSOR
40 East 49 St., New York 17, N. Y.

I'll take a year's subscription of SPONSOR. You guarantee full refund any time I'm not satisfied.

NAME _____

FIRM _____

ADDRESS _____

☐ Bill me ☐ Bill firm

Tv and radio NEWSMAKERS



Robert A. Schmid has been named to the newly created post of vice president for station relations of National Telefilm Associates' film network. Schmid has been a vice president and director of General Teleradio, the tv-radio station subsidiary of RKO Teleradio. He was also a member of the board of directors and vice president of Mutual Broadcasting System prior to its sale by RKO. At MBS he served as administrative vice president of sales, programs and advertising; vice president in charge of station relations; and vice president in charge of advertising, public relations and research. Ely Landau, NTA board chairman, says Schmid joins NTA as a planned expansion move adding seasoned broadcasting executives to the firm's management team.

Bob Hanna has been promoted to the post of national sales manager at WPST-TV, Miami. He had been retail sales manager since the station went on the air in August 1957. In June 1957, Hanna organized the nucleus sales crew of WPST-TV, the newly formed Public Service Television, Inc., a wholly owned subsidiary of National Airlines, Inc. His background in the industry includes association with ABC network in Hollywood. Hanna has worked in radio and tv for 14 years as announcer, producer and at one time, the talent on his own *Miami Star Parade* program. In 1934 he headed the tv and radio department of Bevis Assoc. Advertising Agency. He returned to the Storer organization and sales in 1956 with WGBS-TV, Miami. WPST-TV is represented by Petry.



Frederick C. Neuberth, Jr. has been appointed director of radio research, a newly created post, for Avery-Knodel, Inc. In announcing the establishment of a separate radio research department, Lewis H. Avery, president, noted that the move was part of the firm's continued expansion in the direction of greater service and increased sales development efforts on behalf of represented stations. Neuberth has been with Avery-Knodel for 10 years, working in radio sales, research and as a staff executive. In his new post, he will be responsible for counseling the firm's represented stations and sales staff on (1) new research needed and (2) on the analysis of existing research. Before joining Avery-Knodel, Neuberth spent 10 years at TWA headquartered in Washington and New York.

WPST-TV

look at who's keeping us company

in MIAMI-AMERICA'S 17TH MARKET



... BECAUSE THEY KNOW *channel 10's on top!*

TEN'S ON TOP — Right! On top of **1,329,000** people, representing **407,700** families and **357,555** TV homes.*

TEN'S ON TOP — Right! On top of more than **3½ million** tourists who visit South Florida and Miami every year. So when you show it on **WPST-TV** you show it to the World!

*Source—Television Magazine



ABC NETWORK

Public Service Television, Miami, Fla.
Represented Nationally by Edward Petry & Co.



SPONSOR SPEAKS

Subliminal threat

Subliminal projection will never be used in television because today's advertisers are too mature to trifle with a device so many viewers would resent as an invasion of privacy. If subliminal projection is tried on tv, it will be in a publicity stunt or short-lived experiment.

And yet we're concerned that this gadget which has somehow captured public attention can do a good deal of harm to television.

This week, for example, the *New York Times Magazine* carries an article called "Most Hidden Hidden Persuasion" which suggests to the glance-reader that tv is ripe to try subliminal projection (though it does not really say so because indeed there is no basis for such a statement).

A large cartoon portraying the demons of subliminal projection at work on an American family sets the stage—followed by a sub-headline which states: "now tv faces the challenge of the subliminal, or phantom, plug—painless, odorless, noiseless and definitely sneaky."


But the article itself reports the only use now planned for sp is in motion picture theaters (where a new test, it is said, will soon begin). The *Times* also says sp has been rejected by all three networks as well as NAB. Why then link subliminal projection with tv at all?

The answer is that many literate people have a virtually uncontrollable passion for finding fault with television. An issue like subliminal projection, however illusory, provides an occasion to preach that tv admen will stop at nothing to work their will on the public.

This is claptrap—and we call on tv's spokesmen to refute such articles as that in the *Times Magazine*. Indeed a wise step would be the offer of a rebuttal article to the *Times* from someone in the industry. (We'll do the offering ourselves if no one else comes forward.)

Moreover we call upon the originator of most of the subliminal talk, James Vicary of Subliminal Projection Co., Inc., to reconsider his plan to promote sp. Vicary, who has done much imaginative work in his primary field, market research, is unlikely to reap much return from sp in tv—though theaters may be another matter.

Meanwhile, almost subliminally, he can do harm to the stature of tv and tv commercials with the public.



THIS WE FIGHT FOR: *Radio's chances to exceed boom year 1957 look excellent as 1958 begins. But sellers will have to do more than coast. As the first step, we suggest they check pointers from admen which appear on page 33.*

10-SECOND SPOTS

Pitch: Tv actress-announcer Zel deCyr recently handed this advice to women: "Advertising agencies hire me to share my enthusiasm about certain products or ways of living with you . . . It's almost like a marriage . . . But how many women have this kind of sharing in their marriage? How many women are able to get their husbands to even listen to them? . . . You have to interest him. You have to use an approach that will attract him, amuse him, entertain him . . . but above all make him want to hear you." *It won't necessarily work—husbands are prone to what motivational research calls "selective inattention."*

Freewheeling: On St. Louis' educational station, KETC-TV, Frank Block Associates agency tried a public "brainstorming" session. *Now everyone can think like an adman.*

Security: Along Madison Avenue, New York's Con Edison Electric Co. is engaged in an extensive wiring operation that has much of the stem torn up. Other morning, an adgirl noticed this: from one small excavation, a workman would scoop a shovelful of dirt, walk about five feet away to another small hole and drop in the dirt. Our adgirl could only assume that later he would reverse the process. She commented, "There's the most secure, enduring job on Madison."

Arf! If we were an agency, we'd try awfully hard to get at least one of the following accounts that manufacture dog deodorants: Scent-Sation, Wagnolia, or Pet-Tunia.

Promoters: To publicize its new *Cinema 7*, a Sunday movie series, WNAC-TV, Boston, is using a set of art masterpieces with captions: Whistler's Mother says, "Whistler's out but I'm staying in for *Cinema 7*"; Venus, "I lost my head when I heard about etc."; Rodin's Thinker, "Who's thinking? I'm just waiting for *Cinema 7*." *And we're just waiting for p.r. boys to run out of ideas.*

More Promotion: Dave Yarnell, director of public relations for WABD-TV, New York, publicized *Night Beat's* special program on "How to treat a New Year's Eve hangover" by sending out aspirin tablets. *We missed the show, but ate the aspirins. It worked.*



WHEN-TV

MEREDITH
SYRACUSE
TELEVISION CORP.

Now Operating at Maximum Power of 316,000 Watts.

101 COURT STREET, SYRACUSE 8, NEW YORK

We have a confession to make.

Our station is dealing in subliminal projection of commercial announcements.

In fact, for more than nine years we have been flashing brief but impelling messages throughout our entire programming.

Ranging from 10 and 20 up to 60 seconds in duration all have been presented with the premise that most people consciously watch television for entertainment but everybody can be subconsciously sold something during these miniscule moments between the entertainment.

And that premise has been proven by success.

For the facts and figures illustrating how our legal form of subliminal selling has produced startling success stories contact either the Katz Agency or Fred Menzies our commercial manager. They also have some fascinating statistics on the increased sale of popcorn in the lobby.

Cordially,

Paul Adanti
Paul Adanti
Vice President

AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES

MEREDITH STATIONS

KCMO and KCMO-TV, Kansas City • KPHO and KPHO-TV, Phoenix
KRMG, Tulsa

WOW and WOW-TV, Omaha • WHEN and WHEN-TV, Syracuse



talk about
IMPACT...!

ARB says it . . .

TELEPULSE says it . . .

"WLAC-TV has 41.0%
of the audience from sign-on
to sign-off 7 days a week."

The South's Great MULTI-MARKET Station

NASHVILLE



TENNESSEE

